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KERRANG!

Britain's loudest rock mag!

In colour...

THE RODS!

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VAN HALEN!

SCORPIONS!

FOREIGNER!

GIRLSCHOOL!

TONY IOMMI!

SAMMY HAGAR!

ALICE COOPER!

BILLY SQUIER!

STARFIGHTERS!

25 UFO albums to win!

Led Zeppelin!

Budgie!

Alice discography!

Killowatt!

Album and gig reviews!

**THIN
LIZZY!**

**Scott
Gorham**



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MAYHEM!

IRON MAIDEN are currently in the studio putting the finishing touches to their **Martin Birch** produced LP 'Number Of The Beast'. March 5 is the date set for release.

In San Francisco, meanwhile, **Ronnie Montrose's Gamma** are working on their third album while, in New York, **Riot** and producers **Steve Loeb** and **Billy Arnell** are recording in the band's Green Street studio. Both albums are scheduled for April.

DRUMMER **Pete Gill** has left **Saxon**. His replacement is 29-year-old **Nigel Glockler** who played with the band on their recent British and European tour.

The tour had to go ahead without Gill after he injured his hand and was ordered to rest by the doctor. This enforced lay off led to a number of tempting offers which, coupled with the fact that Glockler had worked out well, caused a rethink between Gill and the band.

Saxon are currently in the States supporting and co-headlining with

bands like **Triumph** and **Molly Hatchet**.

CARMINE APPICE, who recently quit the **Rod Stewart** band, has thrown in his lot with **Ted Nugent**. The alliance will soon be bonded in the studio but as yet there are no plans for a British tour.

KROKUS, whose fifth album 'One Vice at a Time' has just been released, have replaced **Mandy Meier** with rhythm guitarist **Mark Kohler**. Meier will be forming a band of his own.

MORE frontman **Paul Day** has left the band and the vocals on their second LP, originally due for release on January 4, are being redone by a new singer. It seems likely, however, that the band will split.

TEN CYMBALS, worth £1,000, were stolen from **The Tygers of Pan Tang** after a recent gig in Colwyn Bay. And if that wasn't bad enough the band's manager had a good deal of video equipment, not to mention assorted Tygers videos, lifted from



Carmine Appice joins Ted Nugent

his house on the same night.

Local police are investigating and the Tyger's label, MCA, are offering 25 albums from their catalogue to anyone with information that might

help trace the missing goods. If you know something ring **Graham Thompson** at 0632 511751.

JOE ELLIOTT would like it made clear that **Gary Owens** of the now defunct **AIIZ** has never been a member of **Def Leppard**. In an interview in *Kerrang!* No. 7, Gary (now with **Tytan**) said he'd been with Leppard 'for about four weeks'. What he meant was that he'd played with someone connected with the band before **Def Leppard** was formed and before **Joe Elliott** came on the scene.

COSMETIC pioneer **Alice Cooper** may be re-recording his '72 hit 'School's Out' with the equally mascara'd **Adam Ant**. Cooper, on the brink of his first British tour for six years, also has a video-cassette on the way and while **Adam** won't appear the much-publicised snake might.

THE RODS second album, tentatively titled 'Wild Dogs', will be recorded in this country with production duties shared by **Martin Pearson** (former **Queen** and **Yes** producer) and band members **David 'Rock' Feinstein** and **Carl Canedy**. The band, now confirmed as support for the coming **Iron Maiden** tour, will soon be embarking on a world tour of their own. 'Infection '82' is the likely banner.

QUO are still seeking a replacement for drummer **John Coghlan**, though a number of applicants have been shortlisted.

AC/DC's new single 'Let's Get It Up' is backed with a live version of 'Back In Black', recorded in December on the band's US tour.

720 joined **Black Sabbath's** recent tour at the last minute — literally. Following the exit of **More** the band were called by the Sabs at 4.30pm and asked to open for one night only. They did, and **Iommi** and co were so impressed that they offered them the rest of the tour. The band are currently working in the studio.

THOSE PRESENT at **UFO's** recent Bradford gig witnessed a flying object of a different kind as a well-oiled fan nose-dived from the upper balcony. Whether he was pushed or just taking a short cut to the stalls is unclear, but after being temporarily rescued by a well-wisher on the balcony below the intrepid birdman finally fell to earth.



MOTORHEAD'S dressing room? The last resting place of the **Hindenberg**? . . . No, sadly, this is all that remains of Cardiff's foremost heavy rock venue, the **Sophia Gardens**. For many years Britain's top HM bands have tried to bring down the roof but it was recent polar conditions that finally loosened the screws. **Motorhead** and **Maiden**, due to play the Gardens on forthcoming tours, will now have to give Cardiff a miss.



PAUL SAMSON: contemplating his '12 inch Monster'.

Apparently he was none the worse for his descent but we can't see it catching on.

SLADE drummer **Don Powell** recently attended a House of Commons reception for prominent ex-scouts. **Frankie Howerd**, **David Bellamy** and **Frank Bough** were also on the guest list and knees, we regret to say, were flashed.

DONINGTON stars **Slade** have a double-pack EP released on February 26. The tracks included are 'Ruby Red' and 'Funk, Punk And Junk', both recorded in the studio, and live versions of 'Rock 'n' Roll Preacher' and 'Take Me Back 'Ome'.

And if that sounds like good value then **Samson** will be going one better with a four-track 'Monster EP' due out in March. The first 20,000, running at 18 minutes and in 12 inch form, will retail for the price of a single. The A-side contains 'Losing My Grip' and 'Pyramid To The Stars', both new compositions, while the flip features stage-faves 'Mr Rock 'n' Roll' and 'Tomorrow Or Yesterday' recorded live at London's Marquee.

Incidentally, the band's former drummer, **Thunderstick**, is finding it's taking a little longer than he thought to put together the band of his dreams. At the moment he's writing and making demos and, while there's little prospect of him playing live in the near future, he is adamant that he will return.

OSZY OSBOURNE'S diabolical past continues to haunt him. At a recent gig in Des Moines, Iowa, the chain-mailed Ozz was viciously assaulted by a blood-crazed bat. After the latter had been tossed onto the stage, Ozzy, loved and respected by all the creatures of the forest, attempted to bite off its head and the animal, for some reason feeling threatened, bit back.

As bats often come complete with rabies, Ozzy was whisked smartly off to hospital where even after innumerable injections in unspeakable places his only thought was for his semi-chewed assailant who is yet to be found.

As far as this country is concerned, however, Ozzy hopes to play a major festival at a new site this summer and then hit the road with the full stagershow in the autumn. The word from America, where the band, now joined by Don Airey, are still on tour, is that things aren't as gross as they might be but by the time Ozzy returns here the show, now boasting a giant mechanical hand and several pounds of animal guts, should be truly revolting. That's if Ozzy can stay alive. We've just heard that Ozzy collapsed onstage in Illinois because of the effects of the jabs in the bum he was having. But he was continuing with the tour.

MEATFLOAF'S 'Bat Out of Hell' album, released in 1977, has now clocked up over 150 weeks in the charts. This represents more than a million copies sold.

JIMMY PAGE, voted fifth best guitarist in the recent Kerrang! poll, has written, arranged and produced the soundtrack to 'Deathwish II'. His efforts are captured on an album due for release this month after which he hopes to start writing new material and assemble a new band.

GLENN TIPTON informs us that **Judas Priest** will soon be back in the studio finishing off their new LP. The band recorded seven songs before their recent British tour but, as usual, they'll be aiming to make the number up to 10. Tipton also claims that the coming album will be the band's most important to date . . . we shall wait and see.

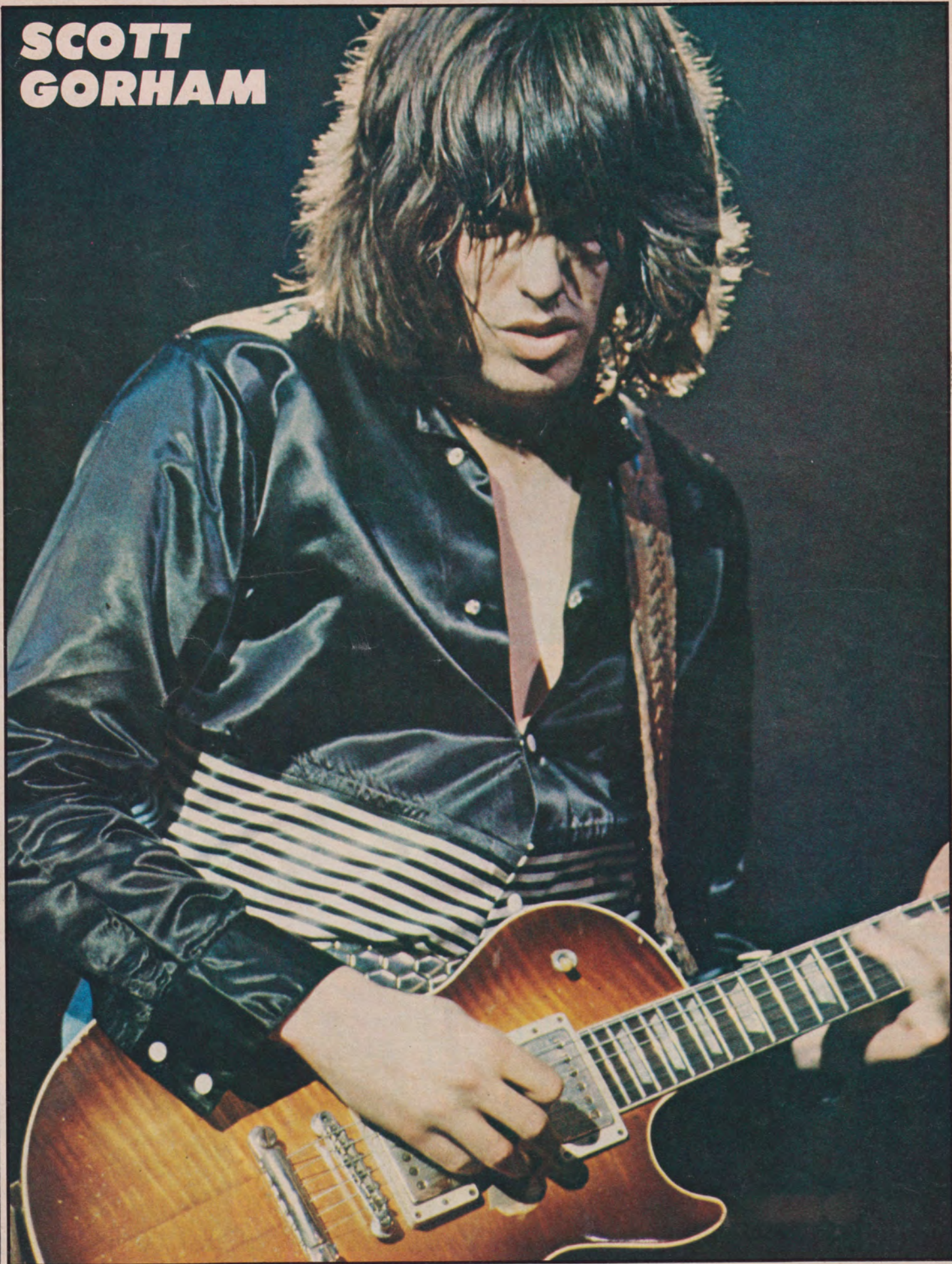


Mark Kohler joins Krokus



Frankie Howerd we can believe was a Boy Scout but not Don Powell

**SCOTT
GORHAM**





OUT OF THE SHADOWS

**It's taken eight years but Scott Gorham's finally done it.
STEVE GETT talks to Thin Lizzy's guitarist**

*"They say that people out in Hollywood
Live their life out in black and white
They're living out a technicolour dream
Next day they're a star overnight
Not like in New York — man, it's tougher
Not like in London town — oh, you suffer . . ."*

(extract from 'Hollywood' by Thin Lizzy)

Scott Gorham arrived in London eight years ago, determined to make a name for himself as a guitarist. That ambition has now been fully realised, but not without considerable effort or perseverance. Indeed, any illusions of overnight stardom that the young Californian may have had when he first got here were quickly shattered. The road to fame and fortune was no easy ride.

The £200 in his pocket soon

Scott Gorham

disappeared (especially since he was reckoning the pound as equivalent to a dollar!) and Scott found himself having to go out and get a job. Times were hard, and although the guitarist was eventually gigging regularly with his band Fast Buck, he was in no position to make a living out of playing rock 'n' roll.

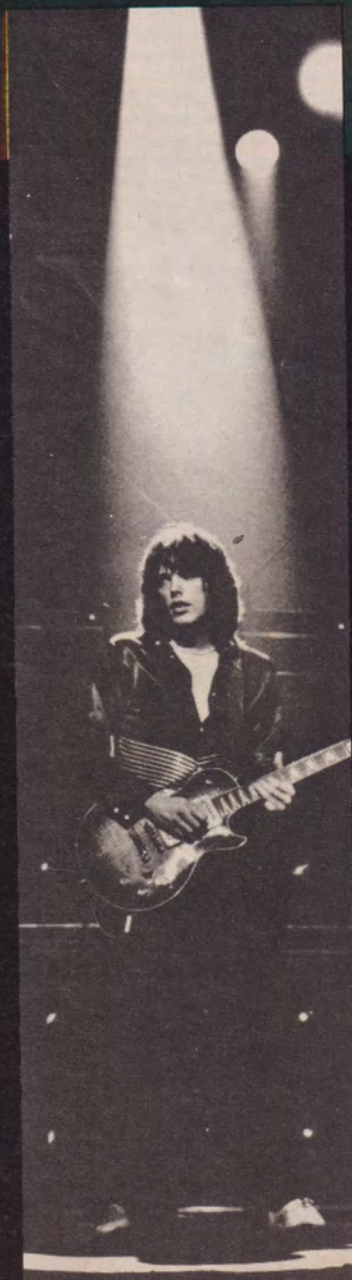
"I went out and worked for the Manpower thing and then I got a job in a warehouse. This was before and during Fast Buck. We were playing solely in pubs and getting nowhere fast. We'd get three pounds each a night and that was for two sets. Obviously when you're in a pub you're going to want a few drinks and maybe a packet of cigarettes so that didn't last long, even in those days. I used to earn about £12 a week but it was costing me £15 for rent and my share of the food, so my brother-in-law (Supertramp's Bob C. Benburg) had to chip in the extra to keep me going!"

These days Scott can look after himself. When he's not touring

the world with Thin Lizzy he is able to enjoy the comforts of his pleasant home in Putney. Video, an excellent sound system and a mass of gold albums adorning the walls echo the fruits of success — the kid from Glendale, California has made good. Having built his reputation as a guitarist over the years with Thin Lizzy, he's finally come into his own and no longer stands in the shadows of the likes of Gary Moore or Brian Robertson.

From an early age Scott Gorham took a keen interest in music, becoming 'hooked' during a concert at the Glendale Civic when he was 13 years old. "I used to go to teenage dances and junior high school hops, but they just played records. The first band I ever saw was a group called the Original Continentals and it was a whole new experience for me to see these four guys making the actual music rather than hearing it come out of speakers, and not seeing how it was done. Suddenly, there it was, right in

CONTINUED NEXT PAGE



front of you — everyone's eyes were focused on the guys in the band — and I thought 'wow! that's great, I want to try it out'. It really looked like it felt good to be up there."

His immediate ambition was to set about learning how to play an instrument. Young Gorham decided to take up bass. "I actually had about four bass lessons," he recalls, "but I got put off by the teacher. He had this theory about 'limbering-up' before you actually got into playing, and his idea of 'limbering-up' was boxing."

Consequently Gorham taught himself, and concentrated on bass for the next six years. His first LA group were called The Jesters, then he played in a variety of local outfits. Following graduation from high school, he moved on to the Hollywood bar circuit to keep gigging, while working in construction during the day. It was around this period that Scott began to take up six-string guitar.

"It was a kind of gradual switch," he explains. "I'd always wanted to be a guitarist and when I was playing bass I was considered one of the fastest around because my fingers were up and down the neck all the time. I guess it was inevitable that I'd end up moving to six-string. So I bought this little Silvertone gut-strung guitar and a friend taught me a few chords. From there I just improvised, applying the techniques I'd already learnt on the bass, like bending the notes and working out vibrato."

QUITE quickly Scott mastered the switch from bass, but after a while he tired of the environment in which he was playing. Brother-in-law Bobby had already moved to Britain and soon sent a letter encouraging him to come over. It was a big step but one that he was prepared to take to advance his career.

"All I was doing was playing the same music, in the same clubs, with the same old people. Nobody else wanted to get down and be serious and think of it as a profession."

And so the young guitarist abandoned the sunshine of his native California and came to Britain. Upon arrival he discovered that Bobby was already recording in the studios with Supertramp and realised that he would have to hustle for himself. As he's explained, that time spent in London prior to his joining Lizzy was very frustrating, but at no point did he contemplate taking the easy way out by going back home.

"I never really let myself think that I was going to go back a failure because I simply didn't want to. I figured that if I'd had the guts to make the move to a strange country, meet strange people and get over the culture shock then I should stick it out. So just because I was broke I wasn't about to go back. I



couldn't face it, so it didn't really enter my mind. The only thing that would have forced me back to America was my visa which was running out very quickly."

While Scott pondered over his visa problems, Thin Lizzy had been undergoing a considerable dilemma. Phil Lynott and Brian Downey had just returned from an abortive German tour and were looking for guitarists. Their first recruit was Brian Robertson, a 17 year-old Glaswegian and a couple of days later Scott arrived on the scene, having been recommended by the Irish group Bees Make Honey, whom he'd encountered on the pub circuit and who were friends with Phil Lynott.

"One of the guys phoned me up and asked me if I wanted to go and audition with Thin Lizzy," he recalls, "and, as you know, I didn't even know who the hell they were! I mean, I never read the music papers because I never had the money to buy them. But in fact I think it was a kind of godsend that I didn't know who they were because they've since told me that they'd been through about 25 different guitarists. They'd had guys who were completely nervous or others who were really trying to impress them with masses of effects pedals, thinking they were the next Jimi Hendrix! I didn't have any preconceptions and my whole idea was simply to go down and give it the best shot I could."

Nevertheless, the fact that his visa would soon expire must have been at the back of his mind. "Well, I'd already had a second extension, so I guess if I hadn't got the gig then they'd have politely booted my ass out of the country. That would have deranged my head totally." Happily his problems were solved when he was invited to join the band. Although his weekly income soon doubled, becoming a member of Thin Lizzy didn't exactly transform the young Californian to superstar status.

"Back then, they were a known band but they weren't famous by any standards. They'd had one sort of fluke hit with 'Whisky In The Jar' but by the time I joined that was already a couple of years old. Everybody was considering them one-hit wonders and people were actually advising me not to join the band."

With Brian Robertson already in the group did Scott envisage himself having to play 'second fiddle' to the Scotsman? "No, not

at all," he answers. "As soon as I heard him play I knew that I wasn't quite as good as he was but that didn't stop me from pushing myself as a lead guitarist. At no time did I say that I was going to settle for second best and be Brian Robertson's rhythm guitar player — no way. I wanted to play lead and that was that. They understood that, respected it and it was what they wanted."

BE that as it may, much of the limelight was focused on Robertson's lead work over the ensuing years. "Yes, and it bugged me," Scott confesses, "because I felt that I was contributing a hell of a lot to the Lizzy sound. It pissed me off that he got all the praise while I never seemed to get any credit."

Thin Lizzy made their all-important breakthrough in 1976 with the 'Jailbreak' album, from which 'The Boys Are Back In Town' emerged as a hit single. By mid '76 they were establishing themselves as a major British rock force and when 'Johnny The Fox' came out in October Lizzy sold out a major nationwide tour. However, there was already a degree of unrest within the band and when Brian Robertson injured his band in a fracas at London's Speakeasy, the group's former guitarist Gary Moore was brought in as a temporary replacement for one American tour. That took place at the beginning of 1977 and a few months later Robertson announced that he was leaving the group altogether. Thus, Thin Lizzy were reduced to a trio for the recording of the 'Bad Reputation' LP.

According to Scott: "When 'Johnny The Fox' came out it was a period when the band was starting to break up. Brian Robertson and Phil weren't getting along at all. Brian was getting drunk a lot of the time, way too drunk because he felt he wasn't getting enough respect or whatever in the band. When we went to Toronto to record 'Bad Reputation' I think it did me a hell of a lot of good because all of a sudden the onus was on me."

"At the time I didn't even know if we were going to be staying together as a band but Phil said 'Listen, I've always had the confidence in you, always known you can do it, so now's the time to show the world you can'. That gave me a kick up the ass and so we went ahead. The three of us wrote all the songs, rehearsed them and then went over and recorded them. There was a hell of a lot of pressure on me to come up with different sounds and harmony lines but it was a good thing to have to go through."

Although only the faces of Scott, Phil and Brian Downey appear on the front of the album cover, Brian Robertson does feature on a few of the cuts. Was Scott unhappy to see the return of the wayward guitarist?

"No, I wasn't, because I don't think he had the star role anymore. I think it was at that point that he stopped being the main man and it started turning over to my side a bit. I could see

that the rift between him and Phil wasn't going to be healed very easily, so it was just going to be a matter of time before he left again."

In the end Gorham was proved correct, and although Brian stayed with Lizzy on their return from Toronto he finally quit for good shortly after the 'Live And Dangerous' double album was released. Once again Gary Moore stepped in, this time on a permanent basis, and his presence was to have a beneficial effect on Scott.

"I knew that it was going to be hard work for me and that I'd have a lot of catching up to do. He is such a good guitarist and having him in the band turned me into a better player. I watched and listened to some of the things he did and learnt a lot. But then again he learnt a few things from me, like melodic sense, and he told me so which was a real compliment. He'd been so preoccupied by blazing up and down the neck of his guitar that the melody had been thrown out of the window."

"A lot of people thought we were on the verge of splitting around the time he joined and in fact for the past couple of years people have been predicting that we're on the way out. Everybody seems to think that just because a band member leaves then the group is automatically going downhill. It happens all the time in so many bands every year. But it's really no big deal that one guy goes and another comes in."

The fact that Thin Lizzy are still buoyant is irrefutable proof of Scott's words. Indeed over recent years they've endured a number of personnel changes following Gary Moore's departure. After taking over from Robbo in '78 Moore left mid-way through the band's US tour the following year, and as far as Scott Gorham's guitar playing was concerned that was a very 'big deal'.

NOW that Thin Lizzy's line-up has become stable, following the addition of guitarist Snowy White and keyboard player Darren Wharton, Scott himself has come into the limelight much more.

"In the early days Phil was more in control because he was far more aware of the way Thin Lizzy were going, and obviously I was the new boy. But now we consider each other leaders. I was really pleased to have more involvement with the songwriting on 'Renegade' and also with the production. I think it's the most live-sounding album we've done. There's more energy in the songs and I'm convinced it's our best so far. I know everybody says that but I'm really proud of it."

While touring and recording with Thin Lizzy will still occupy much of Scott's time he's now keen to develop his solo project. "I'm going to do my own album, in fact I've already started. Phil has another one coming out soon but it's not just because he's done his that I want to do mine. I've got different things I want to do and I want to be my own boss."

UFO



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MAYHEM!

FROM PAGE 3

BIRMINGHAM-based **Starfighters** have had an up and down reception in the States. Opening for **Ozzy** in San Francisco, they spent much of the time dodging well-aimed beer cans but in other parts of the country they've built up a solid following and plans are now laid for a headlining gig in Los Angeles.

NEAL SCHON of **Journey** has recorded an album with keyboard maestro **Jan Hammer**. For the moment it's available on import only.

'METAL MASSACRE', a compilation album featuring a number of HM acts from Los Angeles, will be released next month on Metal Blade Records. LA bands to watch out for are the strangely-titled **Cirith Ungol**, whose 'Frost And Fire' album is selling well worldwide, and a group called **Bitch** who we're told sound like **Motorhead** with a female singer!

AS AN update on the **Paul Raymond** info carried in the last issue of **Kerrang!**, it seems his coming LP will feature guest appearances from most of **MSG** who have still to replace singer **Gary Barden**.

PETER CRISS, whose wife **Lydia** (not Beth) recently gave birth to the first baby sired by an ex-member of **Kiss**, will be recording soon with producer **Vini Poncia**. The album should include new material penned by his former **Kiss** colleagues who have now cancelled a one-off gig in Italy and returned to the studio with producer **Eddie Kramer**.



WHERE ARE THEY NOW!

Could this be Catweazle or is this rather hairy personality somebody you'd all recognise in a more recent guise? Well, the only clue we're going to give away is that he was involved in one of Britain's most successful bands. If you think you can kerack his identity write his name on a postcard and the top band he was with to: Where Are They Now? Kerrang! 40 Long Acre, London WC2. The first correct card out of the bag wins an LP token.

You may be wondering who that funny looking figure was in the last issue. Well, it was none other than Whitesnake's Micky Moody. The lucky winner is Suzanne Norburn, 112 Furniss Avenue, Dore, Sheffield.

TOUR NEWS!

SPIDER, who will be completing their debut album 'Rock'n'Roll Gypsies' in March, play the following dates in February. Whittdale Whitburn Hotel 11, Edinburgh Abercorn Inn 12, London Marquee 13, Stoke (Meir) Waggon and Horses 15, Colwyn Bay Dixieland 18, Blackpool JR's Rock Club 19-20, Gravesend Red Lion 26, Bristol Granary 27.

ALICE COOPER has added six extra British dates due to overwhelming public demand. Tickets for the first Manchester concert were all snapped up within three hours of going on sale! The dates are Brighton Conference Centre February 11, London Hammersmith Odeon 15-16, Manchester Apollo 17-18, Glasgow Apollo 19.

MEATLOAF, whose January tour of Britain was postponed due to a lack of suitable venues, has now lined up dates for April and May. They are Brighton Conference Centre April 20-21, Birmingham National Exhibition Centre 23-24, London Wembley Arena 26-27, Edinburgh Playhouse May 2-3. These are his first live dates since 1978.

THE TYGERS OF PAN TANG return from their European tour with Gillan to play the following dates. Liverpool Warehouse February 18, West Runton Pavilion 19, Leas Cliff Hall 20, Hull Tower Club 21, Wigan Pier 22. More dates will follow.

WORD FROM the States is that Yesterday and Today are planning a self-financed tour of Britain but this has not yet been confirmed.

TOP 30 KUTS

- 1 **COMING AFTER YOU**, Violation, American Demo Tape
- 2 **THERES ONLY ONE WAY TO ROCK**, Sammy Hagar from 'Standing Hampton', Geffen
- 3 **OVERNIGHT ANGELS**, Girl, from 'Wasted Youth', Jet
- 4 **GANGS IN THE STREET**, Loverboy from 'Getlucky', CBS US Import
- 5 **THAT'S RIGHT (TALKING ABOUT ROCK N' ROLL)**, Spider, Brilliant 45
- 6 **LOST HORIZONS**, MSG., from 'One Night At Budokan', Chrysalis Jap
- 7 **LOSS OF CONTROL**, Molly Hatchet from 'Take No Prisoners', Epic
- 8 **CRANK IT UP**, Rods from 'The Rods', Arista US Import
- 9 **HURRICANE**, Y+T, from 'Earthshaker', A&M
- 10 **LET IT RAIN**, UFO, Chrysalis 45
- 11 **HOT FIRE**, Violation, American Demo Tape
- 12 **UNTOLD PASSION**, Neal Schon and Jan Hammer, from 'Untold Passion', CBS Import
- 13 **HEAVY METAL**, Sammy Hagar, from 'Standing Hampton', Geffen
- 14 **WASTED YOUTH**, Girl, from 'Wasted Youth', Jet
- 15 **LOUISE**, Ocean, from 'Ocean', Barclay French Import
- 16 **A NIGHT TO REMEMBER**, Slade, from 'Til Deaf Do Us Part', RCA
- 17 **CRAZY**, Handsome Beasts, from 'Beastiality', Heavy Metal
- 18 **SPELLBOUND**, AC/DC, from 'Those About To Rock', Atlantic
- 19 **DOG EAT DOG**, Ted Nugent, from 'Great Gonzos', Epic
- 20 **DON'T WALK AWAY**, Tank, Kamaflage 45
- 21 **LITTLE DOLLS**, Ozzy Osbourne, from 'Diary Of A Madman', Jet
- 22 **SCHOOL LOVE**, Anvil, from 'Hard 'n' Heavy', Attic US Import
- 23 **YOU TURN ME ON**, The SanTERS, from 'Shot Down in Flames', Ready Records Import
- 24 **TESHAWNA**, Rossington Collins Band, MCA 45
- 25 **RESTLESS**, Gillan, Virgin 45
- 26 **TAKE NO PRISONERS**, Sweet Savage, Park Records 45
- 27 **DO IT GOOD**, Tygers Of Pan Tang, MCA 45
- 28 **HARD RIDE**, Raven, Neat 45
- 29 **FIREBIRD**, Twisted Ace, Heavy Metal 45
- 30 **ANGELS OF DEATH**, Hawkwind, from 'Sonic Attack', RCA

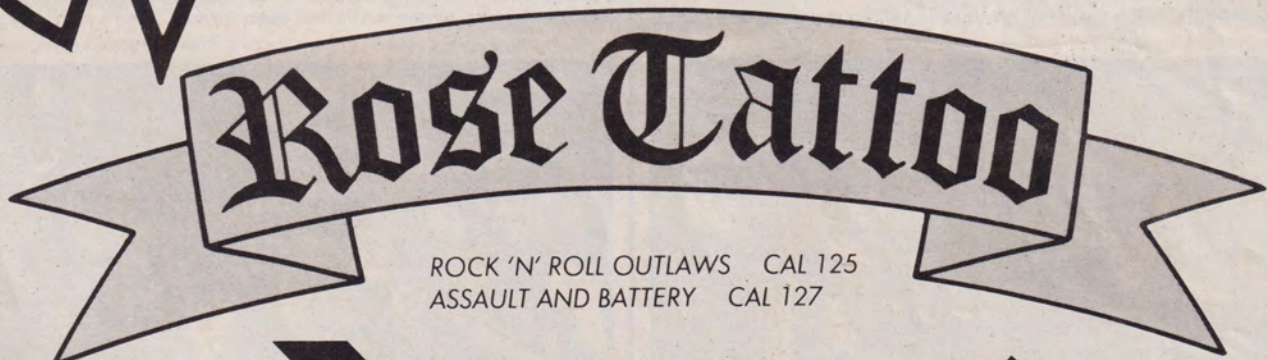
Compiled by: STUART 'SAMMY' GEE, Virgin Megastore, 14-18 Oxford Street, LONDON W2.

Six of the BEST from **CARRERE** RECORDS



SAXON CAL 110
WHEELS OF STEEL CAL 115

STRONG ARM OF THE LAW CAL 120
DENIM AND LEATHER CAL 128



ROCK 'N' ROLL OUTLAWS CAL 125
ASSAULT AND BATTERY CAL 127

DEMON

NIGHT OF THE DEMON CAL 126

RAGE

OUT OF CONTROL CAL 124

STRINGRAY CAL 113



WATCH OUT FOR THE DON DOKKEN ALBUM.

MORE THAN...

ARMED & READY

WHEN TWO totally new bands cause a buzz amongst record companies in this world of rarely heard deals, you can bet they'll start to stir the public's imagination as well. Both Tytan and Stampede include 'name' members who have formed new musical directions, and are both aiming to reach that limited niche into credibility and, hopefully, success. Will there be room for two more hopefuls on the rock wagon, or can they jump the queue? KAREN HARVEY talks to the two bands.

TYTAN WERE briefly introduced in our 'Armed and Ready' section in Kerrang! No. 7, but since then they've encountered the problem of losing their Scottish guitarist. But after a brief period as a four piece they enrolled an ex-A I Z axe person to enrich the line up including: Kev Riddles, bass; Dave DuFont, drums; Stevie Gibbs, guitar; Kal Swan, vocals and the newly appointed Gary Owens.

Recognise the bassist and drummer? Yep, it might at first seem that this is just an Angelwitch rebirth, but believe me, this band are one of the best of the new crop I've had the pleasure to watch in a long time. Musically they have developed in direction by concentrating on intricate melodies and harmony vocals — but with powerhouse delivery.

Since Tytan were formed in September '81 they've had big record company interest. Well, that's not so interesting until I mention that at the time they had no live performances or demo tapes to push them. In fact, the 'word' spread just by the right people clocking an earful of Tytan at rehearsals.

Kev: "We decided not to make a demo tape to flaunt around the companies — they must have hundreds sent in that probably aren't even listened to."

True enough, and luckily the method of selling the band has so far



TYTAN

worked as interest is growing. Much has been due to their realisation that after the break from Angelwitch the material would need to be different — and being a five piece combo they now have the ability to carry through many of the ideas that were impossible to use with Angelwitch.

Arguably the strongest member of the team is vocalist Kal Swan — an unknown commodity whose powerhouse vocals could be categorised along the same mode as David Coverdale, Ronnie James Dio or perhaps Gary Bardens (MSG). And believe me, this is one person who'll make a name for himself in the future — whether it'll be in this band is another story.

Tytan's set is jam packed full of pulverising material of great strength and quality, so if you ever manage to catch them, listen out for 'Sadman' and 'Blindmen and Fools' (both will probably be used on the group's first EP). But I'm afraid that 'Witch' fans won't be hearing any of those old numbers — partly because vocalist Kal doesn't like them, and as they regretfully decided "We wouldn't be able to do them justice." — Well, that's an arguable quote: Anyway, there's already bets in music circles that Tytan are going to be one success of '82, and I'm inclined to agree.

STAMPEDE HAVE only been in existence for an incredibly short while and have already caused quite a stir among many London musicians and various hacks in the press who have followed the progress of some of the members through many of their other ventures.

The story of Stampede can really be taken back to a small time outfit named Lautrec, whose biggest achievement was as support on a Saxon tour. Vocalist Reuben Archer left Lautrec after an offer by Dennis Stratton to join Lionheart, but this was an embarrassingly short encounter as he quickly left and Lionheart drummer Frank Noons joined him.

From here the 'plot' thickened and in some respect Reuben and Frank were losing their credibility with those cynical onlookers — especially when it was announced they were to join Jimmy Bain in Wild Horses, and keeping in with the family, Reuben's stepson Lawrence had been pulled from Lautrec to replace Brian Robertson!

Now if you're not already lost in the Family Tree, Wild Horses defused after the three new recruits once more decided that they just couldn't work with Jimmy Bain.

Then at last came Stampede. It was only a few months ago it became known a new outfit had been formed. This outfit comprised



STAMPEDE

of two additional members, Alan Nelson on keyboards (another ex-Lautrec member) and bassist Colin Bond from Bristol. Bond is the only one who has not been previously connected to any of the members! In a similar vein to Tytan, this is virtually a 'new' Lautrec. But this time they have the experience and connections to reach success. After extensive rehearsal periods the band made its first London debut gig in January in front of what could be described as a 'biz' audience. There was also a frivolous collection of inquisitive musicians who make up a great deal of the 'liggers fraternity'. But as Reuben explained: "We hate this business of being a liggers band. I had enough of that with Lionheart and Wild Horses."

This time the band profess to be a team rather than just individuals as they encountered in past projects. But, in fact, individually the line up is strong from the inclusion of keyboards and an excellent lead guitarist. Maybe the only thing missing from the band is that killer stage presentation that bands like UFO are renowned for. In time people will realise that Stampede have the initial ability to make it work.

I just hope these hopefuls don't end up like Lionheart and stick in that rut without a deal!

BLACK FACTS

The original Sabbath line-up was one hell of a fine combination — but so is the current one, as Steve Gett finds out after a chat with TONY IOMMI

MIDWAY THROUGH the third of Black Sabbath's four-in-a-row Hammersmith Odeon concerts, a young fellow at the back of the hall clearly isn't satisfied. "Get lost!", he yells at lead singer Ronnie James Dio. Further caustic comments follow from him, including pleas for the return of a certain Mr Osbourne. But he's wasting his breath, since neither Dio nor the rest of the Sabs can hear him.

Nevertheless, his persistence is aggravating and I wonder why he bothered coming to the gig in the first place.

Let's face facts, it's now almost three years since Ronnie Dio took over from Ozzy Osbourne and during that period Sabbath have released two albums featuring the former Rainbow vocalist, as well as undertaking several British tours.

Ozzy too has found success with Blizzard of Ozz and yet arguments over the merits of both men still persist. Granted, the original Black Sabbath line-up was one hell of a fine combination, but then so is the current one.

Dio is now an integral part of the band whether you like it or not.

Enough said. Back to the gig. Quite clearly, Ronnie and the lads are beyond caring about detractors and are simply determined to put on a good show. However, on this particular occasion, their efforts are sadly hindered by the dubious quality of the sound system. The fact that it's loud is expected, but the overwhelming volume should not impair clarity. That's what's happening tonight and Sabbath are suffering for it.

Their material comprises numbers both old and new. Standards such as 'War Pigs', 'Iron Man' and 'N.I.B.' are interspersed with songs from the 'Heaven and Hell' album, together with a brief selection from 'Mob Rules'. I'm disappointed that there isn't more from the current LP and also at the omission of the classic 'Die Young'. On the whole it's a far more visually compelling show. Elaborate back-drops are employed, and gone are the numerous crosses that used to adorn the stage. Now, only one is on display — a mighty neon crucifix lowered from the dizzy heights of the lighting rig a la Judas Priest.

Another joy, with no disrespect to the guitarist, is that Tony Iommi's solo spot doesn't go on for 20 minutes as it has done on previous tours.

This isn't one of the great Black Sabbath gigs though, primarily due to the poor sound, and I can definitely recall having seen them in better form. Their individual performances can't be faulted but to a certain extent the band appear to be 'going through the motions'. They are entertaining, but that certain magic spark is missing.

Finally, 'Paranoid' draws the main set to a close, leaving the audience to raise their arms, stamp their feet and engage in a loud chorus of "Sabbaff! Sabbaff!" in an attempt to persuade them to return for an encore. This, of course, is inevitable — or is it? As the minutes pass by, cheers turn to whistles, turn to near silence



BLACK SABBATH: left to right, Tony Iommi, Vinnie Appice, Ronnie James Dio, Geezer Butler

and I begin to fear a repetition of Rainbow's Wembley fiasco, when Blackmore refused to play an encore.

Wisely, Sabbath decide to come back — I breathe a sigh of relief — and we're treated to 'Voodoo' from the latest album. But within a short while the show really is over and the houselights signal departure time for the fans.

BACKSTAGE at the Odeon, the band themselves can't be disturbed... not until they've eaten their curry that is! The consumption of Indian food is standard practice after every gig — old habits die hard.

Eventually, Geezer Butler and Tony Iommi emerge from their dressing room and soon I'm face to face with the guitarist for a brief resume of Sabbath activities. Iommi looks exhausted. "I'm totally worn out," he readily admits, sinking back into a chair in the tune-up room. "We only got back from the States a few days ago and I still really don't know where I am."

Indeed, prior to their recent UK outing the Sabs have been engaged in a series of American dates following the release of 'Mob Rules'. It's a fine album, there can be no denying, and one that shows positive progression in the group's style.

"The material on the new album has gone a little bit adrift from the original Sabbath style," states Iommi. "and the songs are more uptempo. We find that recording is a lot easier nowadays and is much quicker than it has been before. There's a lot more overall involvement, especially with Ronnie being in the band, and I think it shows in the music. We're feeling more comfortable and working faster."

'Mob Rules' is the second Black Sabbath album to feature Ronnie Dio as vocalist and he now appears totally at ease in his position. On stage, I noticed that he seems to be opening up to a greater extent, with even more confidence. Tony agrees: "At first I think Ronnie didn't venture out too much because he didn't know how he was going to be accepted. Now he's able to put more of his own ideas in and expand on things — in fact we all can."

"Ronnie adds a lot more scope to the music and he's given us a completely new approach. In the past there was always a limit as to how far we could go with the vocals following the riffs. And that's where we came to a stop with

Ozzy. We'd come up with ideas and he'd be lost when it came to finding something to sing along with. He had his set way of singing and so we would have to try and make things a bit different using more involved chord structures. Having Ronnie has enabled us to play a note and then let him show what he can do on top of it, instead of just having the vocals follow the riff."

The other major addition to the Sabbath ranks has been drummer Vinnie Appice, who makes his debut vinyl appearance on the new album. I asked Tony how he'd felt having to work with him in the studios compared to Bill Ward.

"It was strange because I'd played with Bill for 15 years. I must admit, I never thought anyone else would be able to do it but it was great the way Vinnie fitted in. Actually his style's not that different to Bill's funnily enough, although he's probably a bit more technical. It's a bit awkward for someone to come into a band and be confronted with an album not knowing everyone very well, but Vinnie seemed to cope."

During sessions for the album the Sabs were invited to record a track for the 'Heavy Metal' movie soundtrack and submitted the song 'Mob Rules'.

"Originally the tune was specifically for the film," explains Tony, "but then we thought they might release it as a single and so we decided to do it ourselves and also use it as the title for the album. When we'd sent them the track they asked us if we would do some more but we didn't have the time because of our own album."

Have you seen the film?

"No, I haven't, although we did get a video of the roughs when we were in LA. But from what I can gather it does seem to be a bit of a rip-off for the kids. It appears to me though they've just assembled a lot of names in order to sell the film and the album. I mean I don't know what someone like Stevie Nicks is doing on there. To be fair, as I've said I haven't seen it but judging from what people have told me it's a good thing that we didn't give them any more material."

CONTINUED ON PAGE 12

FROM PAGE 11

THE next Black Sabbath album should be a double live package and in fact they've already recorded a few gigs. "It'll be good to have a proper live LP at last," Iommi declares, "rather than the garbage that came out before. ('Live At Last') We were totally embarrassed when we heard that — it was so old. If it had been any good we'd have put it out ourselves but we didn't even bother."

Meantime the band continue to tour and after the British gigs they return to America for a six-week trek. All appears to be well in the Sabbath camp, and certainly Tony Iommi isn't at all bothered by the constant Ozzy vs Dio bickering that persists. "I find it a bit of a shame that Ozzy has to be bitter about it all, and look on it the way he does. I can't see why he doesn't just carry on with his own thing instead of harping on about the past and having a go at people — like me! (he laughs) I haven't read everything he's been saying (just as well!)

but from what I can see the whole thing has become like a divorce being dragged through the courts. He's doing well and good luck to him."

FINALLY I raise the subject of Tony's guitar solo and confess my relief that he's no longer indulging in the tedious long epics of days gone by. He seems to share a similar opinion. "In the old days we'd be rehearsing the day before a tour and because the set wasn't long enough I'd have to do a solo — and that's really how it was! I was thrown in at the deep end and sometimes I didn't want to do a long solo. I was just playing for the sake of it and that was wrong. Nowadays things are a lot looser. If I want to play on I will — if not I'll cut it short. I agree that it was getting too long but that's just the way it had evolved over the years."

I'm glad things are the way they are now because I can do what I want to."



**TONY
IOMMI**
Black Sabbath

THE RODS

"THE RODS play for the people," guitarist David 'Rock' Feinstein says. "We don't play to please ourselves." You can't say fairer than that, can you? And to prove it take a listen to their new album, 'The Rods'. The band, from New York, call their rock and roll a labour of lust and to find out if all the ballyhoo is true you can catch them as support on the Iron Maiden tour.





ALL ABOUT ALICE

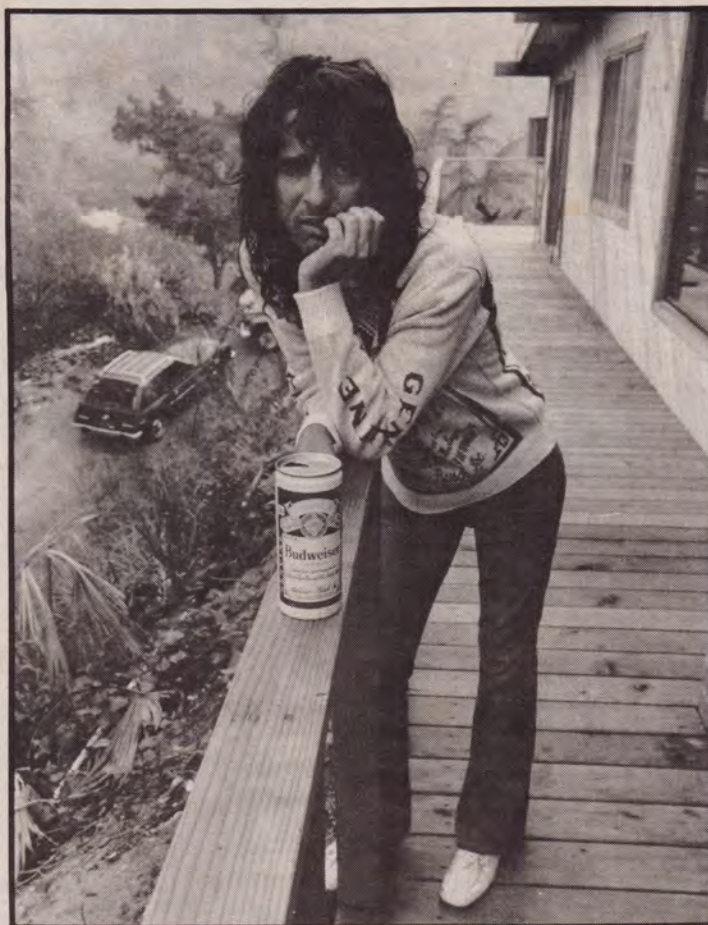
I drink beer all day. I drink it as soon as I get up, before breakfast. I drink a case a day, which is about 25 large cans. Beer puts you in a good state of mind — you don't get drunk on beer, just sort of permanently high." (Alice Cooper, 1973)

ALICE COOPER'S return to British concert halls this month mark his first appearances in the country for more than half a decade. Much has happened since his last visit. Indeed, several years ago, the man who became an international superstar in the early seventies with a string of hit records and a notoriously bizarre stage show which forced Alice to commit himself for hospital treatment in 1977. Years of heavy drinking had finally caught up with him.

"When I went into the hospital I was drinking two quarts of whisky a day. I was throwing up blood — I was dying. You hear about the dangers of heroin and cocaine but alcohol is the perfect killer. It's the worst drug in the world and I took it too far. It reached the stage where I was convinced that there was no way I could live without a drink."

Four years after throwing off his alcoholic addiction Alice Cooper is very much alive and kicking in the world. He has become, as they say, something of a legend in his own lifetime...

Alice, the son of a church minister, was born in Detroit on December 25, 1945. His real name is Vincent Furnier and most of his early life was spent in Phoenix, Arizona. "My parents had a lot of bread and I didn't have to do anything. I never worked. But I just liked the idea of getting all that attention. I was a really bratty little kid but I never hurt anybody. And nobody ever beat me up, because they liked me for being the class clown. I was the kid that was always cracking jokes, the witty kid, the class cut-up."



He formed his first band, the Earwigs, in 1964 with Glen Buxton (lead guitar), Dennis Dunaway (bass guitar), John Tatum and John Speare. The following year they became known as the Spiders and were joined by Michael Bruce (piano, guitar) after Tatum and Speare had left. Even in those days they were fairly outrageous and used props as well as day-glo and ultra-violet lights. Their music was based around Stones, Who

and Kinks material. Drummer Neal Smith joined towards the end of '66 and once again the group decided to change their name, this time to the Nazz.

By 1968 they were playing their own material but earning little recognition and so decided to move to the West Coast. It was around this time that the band and Furnier became Alice Cooper.

"We went to California after two years of college to starve!" recalls Alice. "We all lived in

Hollywood in a one-room house — about nine of us!" This was a particularly tough period since the only gigs they could get were in rough-house bars and badly-paid clubs. However one night when they appeared at a Lenny Bruce memorial party they drove the audience out, leaving Shep Gordon and Frank Zappa entranced by what had happened. Subsequently Gordon decided to manage them while Zappa signed the group to his Straight Records label.

The 'Pretties For You' LP surfaced in 1969, but according to Alice: "It was barely an album. It was more like spending three days in the studio playing while Zappa listened." The music on that record does sound extremely dated, as do the songs on the follow-up 'Easy Action'. Neither are particularly recommended.

Alice Cooper made little impact with either album and tended to gain more attention for their freak stage antics, which included simulated baby and chicken killings! Some 15 months after the release of 'Easy Action' they had split from the label and secured a deal with Warner Brothers. They were now based in Detroit and it was there that they encountered producer Bob Ezrin. He agreed to work with the band and has since been involved in the majority of Alice Cooper's triumphs.

The debut Warners' LP 'Love It To Death' emerged in 1971 and it is generally regarded as the first proper Alice album. It featured the classic 'I'm Eighteen' which became a Top 20 hit in the US. The stage show was even more outrageous and by now the props included gallows, electric chairs and boa constrictors.

The next release was 'Killer' and it was even better than its predecessor, containing such gems as 'Desperado' and 'Under My Wheels'. In fact Alice Cooper actually performed the latter live in the studio for the Old Grey



An Alice Cooper discography by Steve Gett

Whistle Test. The film is classic footage and the Beeb should definitely show it again.

1972 was the year in which Alice Cooper became firmly established as a major international artist/group with the legendary rock'n'roll anthem 'School's Out' topping the charts around the world. Mary Whitehouse, along with several MP's, were appalled by Alice and efforts were made to ban him in Britain. This was exactly the kind of publicity that was required to sustain the Cooper image. Basically the 'shock' tactics were a good way of attracting supporters and in their review of the 'School's Out' LP Rolling Stone magazine astutely pointed out: "as a cultural assassin he is quite harmless."

'Billion Dollar Babies' came out in '73 and with cuts like 'Elected', 'Hello Hooray' and 'No More Mr Nice Guy' it is probably the best Alice Cooper album of this period

— undeniably the most successful. Warner Brothers were swift to cash in on the success and released 'School Days', a double package comprising the first two recordings on the Straight label.

Alice Cooper was unable to match the quality of 'Billion Dollar Babies' on the next output, and 'Muscle Of Love' was sadly disappointing. Indeed it was the last album to feature Buxton, Dunaway, Bruce and Smith. Thus, Alice Cooper was no longer a group but a solo artist. It's worth noting that the best songs from 1971-74 are available on a 'Greatest Hits' collection.

1975 saw the release of 'Welcome To My Nightmare' (Anchor Records) and that has become something of a cult album following its deletion. Alice was still working closely with producer Ezrin but had also acquired a collection of top session

musicians including guitarists Steve Hunter and Dick Wagner, who had previously worked together with Lou Reed. Vincent Price also made a guest appearance. 'Welcome To My Nightmare' is a brilliant album and its concept provided the basis for a massive world tour. The songs were penned by Cooper, Ezrin and Wagner and are some of the best to appear on an Alice LP.

The follow-up was 'Alice Cooper Goes To Hell' and although an interesting work it was no match for 'Nightmare'. Alice continued to tour but already his health was deteriorating due to his constant drinking. And following the emergence of 'Lace & Whisky' he played his final tour before going into hospital for treatment. "I spent three months in there and it was kind of scary," he told me. "I was totally out of my element. But I actually committed myself."

When he came out, Alice worked with Bernie Taupin on 'From The Inside', which was loosely based around his experiences in the hospital. Marvel comics also brought out a special Alice Cooper issue tying in with the concept. While it is a good album the absence of Bob Ezrin in noticeable, which proves how much of an influence the producer had on his work. Sadly he and Alice have not worked together in recent years and one can only hope that they might reunite at some stage. To be quite honest 'Flush The Fashion' and 'Special Forces', the two most recent releases, have not been a patch on Cooper's previous work — for this reason little attention has been focused on them.

So there you have it — the Alice Cooper studio elpee collection. Aside from the 'Greatest Hits' package the only other release has been the live 'Alice Cooper Show', which is in fact very good. Recorded with Hunter and Wagner it features fine renditions of 'Eighteen', 'Under My Wheels' and 'School's Out' together with a couple of medley arrangements of other standards.



ALICE COOPER

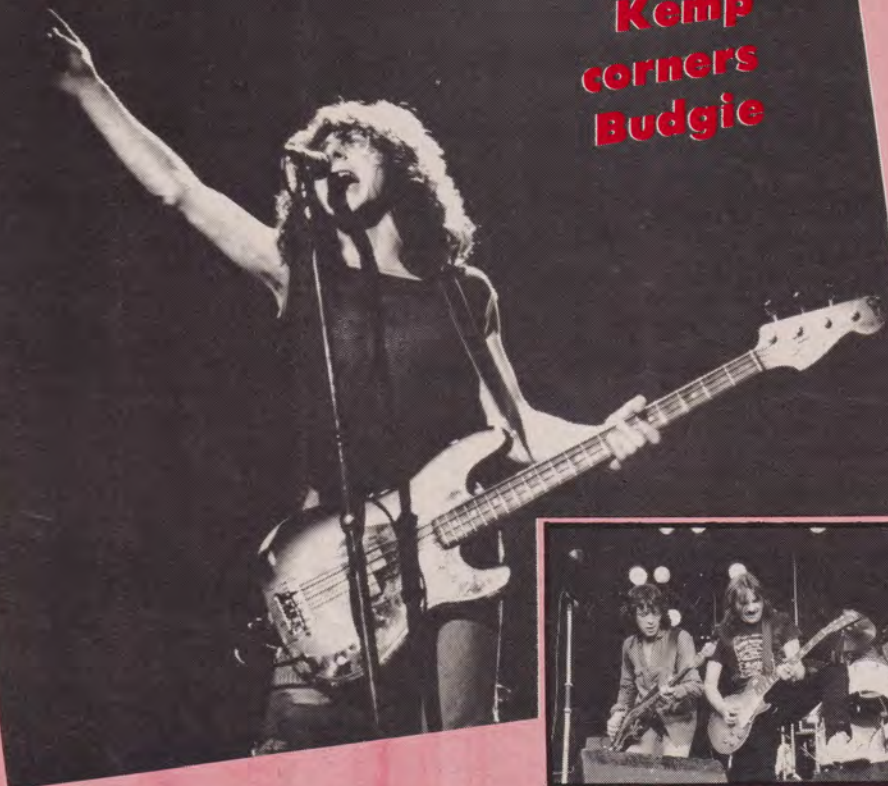


BILLY SQUIER



UNDER COVER

Nick
Kemp
corners
Budgie



THE NEW Budgie. Superior to the NWOBHM but at least as exciting — the experience is paying off in a big way." *Record Mirror* July 11, 1981. Well OK, the quote is lifted from the scrap book of yours truly, but I'm afraid that self promotion apart, there's no better way to describe Budgie, who've been squawking around for 15 years. Budgie are merely one of the finest, and certainly the most hard working rock bands around. The newer bands may have age on their sides (though not in all cases), and Budgie may be slightly over 21, but the period of one Budgie gig is enough for you to make up your minds whether age is measured in years or attitude.

Anyway, down to brass tacks. And we'll kick off with a brief history. Budgie was formed in 1967 by vocalist/bassist Burke Shelley, drummer Ray Phillips and guitarist Tony Bourge. After four years of playing every pub, club and hall in their native territory of industrialised South Wales, and particularly around the Cardiff area, the band signed with MCA Records and released five albums. Their first chart successes were with 'In For The Kill' and 'Bandalier'. Two albums with A&M followed, and with the backing of A&M, Budgie embarked on an extensive tour of the USA. At this point, Ray Phillips left to be replaced by Steve Williams, Steve takes up the story:

"America was a good experience for us. In the Southern States, we found a lot of friends. A&M bought 'Bandalier' from MCA and the album actually became the top selling import in the country."

In 1978, Tony Bourge left Budgie after 11 years service, and Budgie hit their lowest period since the early hard times. Eventually a replacement was found in John Thomas, a native Brummie, ex of the George Hatcher Band. John fitted like a glove, as Burke recalls:

"We really hit it off from the onset. I'd always

loved playing in a three piece, and since John shares the same views, there was never any question whether the combination would be right or not."

The new, fresh Budgie signed a deal with Active Records, an independent label, distributed through RCA, and eventually, following the success of album number nine, 'Power Supply', signed directly to RCA. 1981 was a big year for the band, Burke explains:

"We were pretty well down for a while, it was like walking around, bumping into walls, but suddenly everything clicked. We played a Lyceum gig that was well attended, and followed it up with three nights at The Marquee. In addition to that, we found a new manager in Adrian Hopkins, who has been promoting gigs for years, and he's been a great help as well as a good friend."

Whether 'friend' has anything to do with the fact that we were all huddled round a table in Adrian's own Oxford pub, appropriately called The Boozer thus providing less wear and tear on the old wallet, is debatable, but Mr Hopkins has certainly turned Budgie into a phoenix, rising from their own ashes into one of the hottest acts around. I spoke to Adrian, following Budgie's triumphant sell out shows at The Marquee. How was he finding management?

"I've been kicking around in this business for a hell of a long time, I've been involved with a number of big acts, but management was one side of rock 'n' roll that had always appealed to me — I actually used to manage Steeleye Span — and after seeing Budgie live, and being made the offer, there was only one answer in it. I can confidently say none of us have looked back since."

Too true, in fact the Marquee dates proved so successful that Hopkins organised a nationwide tour, both as special guests with Gillan, and a number of Budgie headliners, including a blis-

tering Hammersmith Odeon set that put Budgie firmly at numero uno in this scribe's Top 10.

1982 sees the next stage in Budgie's remarkable rise back to the top. An album is planned and another major tour will hopefully be getting under way around April. The band could have undertaken a European tour with Gillan, but Burke had his doubts:

"Yeah, we could probably have done the Gillan dates in Europe, but they're not quite big enough internationally, to warrant forking out God knows what for the support slot. They'll be playing a number of major gigs, but there's also gonna be a lot of club size dates. The Tygers Of Pan Tang have got the tour, I think, and they're going to be in for quite a shock when they realise what they've let themselves in for!"

Despite the longevity of Budgie's span, there's little in the way of older material in the current set. The majority is culled from the last two RCA albums . . .

"Look, on the Gillan tour we only had a 45 minute slot, and the whole point of taking a support tour was to push the album. Even on a headline we would only do say an hour and a quarter. There's such a wealth of more recent songs that they've got to be played. If we came out and played a 'greatest hits' set, the fans would love it for a while, then we'd just become 'has-beens'. Budgie is a working band, and to stay working, we have to keep on trying new material. Either that or we stagnate."

Admittedly, the Budgie set is far stronger now than it was — even back in the early seventies. 'I Turned To Stone' is unanimously agreed upon as the latest contender for HM's hall of fame. In fact, the song is out as a single, but despite its obvious qualities and popularity among a hard rock orientated audience I wondered if the move was quite as advisable as it initially seemed. Burke now seems to share my doubts:

"Yeah, you're probably right. I still think it's a great song but we all agree that there's something lacking as far as commerciality goes. 'Keeping A Rendezvous' was a far better proposition but we didn't get the backing necessary. The press department have been wonderful, but it takes more than good write-ups to sell a record. We needed airplay but the promotions people f--ked up."

Hit singles never used to be a problem for Budgie. They just didn't have them, in fact, didn't need them but now the band are even contemplating covering someone else's song if the right one comes up. Steve feels strongly about this:

"It's probably about time we realised Budgie can't win over a mainstream audience with our kind of music. We've turned down offers of really good commercial songs. Adrian still lies awake at nights in a cold sweat thinking about how we turned down 'I Surrender', which turned out as a big hit for Rainbow."

But, hits aside, Budgie are due to record a new album shortly. What can we expect? Burke and John enlarge . . .

"No idea. We haven't actually sat down and worked on it yet. The last couple of albums were scrappy as there was a complete lack of organisation. We'd be recording maybe all night and Burke would be sitting in the corner at five in the morning with a joint in one hand, bottle of wine in another desperately trying to fit lyrics around the music."

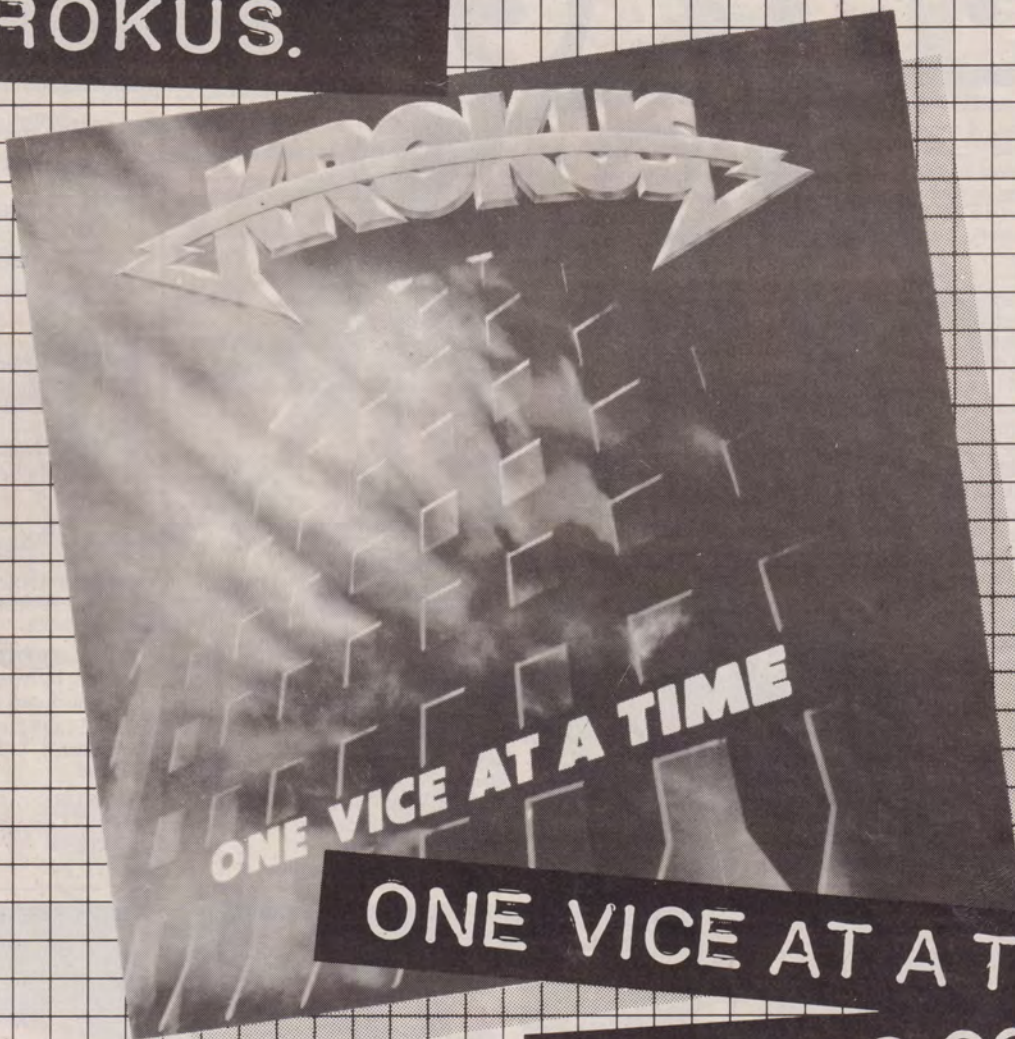
"This time it's gonna be different (says Burke). We're through with touring for a little while, and I'm gonna rent a cottage in the middle of the Welsh countryside, away from distractions and really concentrate on some constructive writing."

So to wind up, there's a tour planned and an album due in the next few months. When are we gonna see some quality music from Noggin the Nog's home country actually hitting the charts again? That remains unanswered but I wondered if these psychedelic sparrows were willing to compromise to achieve the desired end result . . .

"NOT ON YOUR F--KING LIFE!"

Well, I don't think we'll be seeing these ruffians at the next Eisteddfod . . . Boyo.

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KONTACT

AND ABOUT time too! A regular slot in Kerrang! answering many of those questions you've been throwing at us. We'll try to answer anything — where to get your fav group's T-shirt, disco-graphy details, even try to help when you think you've been ripped off. Send your letters to Kontact, Kerrang! 40 Long Acre, London, WC2. We are sorry, but no personal correspondence may be entered into.

WHAT happened to Limelight? A year ago I saw them supporting Saxon and, to me, Limelight totally outclassed them. The next day I went out and bought Limelight's album and what a killer that was but I haven't heard much about them since. Can you help? **K. Whites, Priest Street, Halifax.**

● Well, Limelight are still living and have just finished a tour of smaller venues around the country. Although nothing has been recorded since the album 'Limelight' (Avatar Records AALP 5005) they should be recording in the near future and are hoping to clock another major support tour this year. For further information write to: Avatar Records, c/o Barbara Salisbury, 62 Pall Mall, London, SW1.

a great magazine but the only problem is I cannot find it on sale back here in Italy. Can I get it on subscription and how much will it cost? **Elio Celeno, Italy.**

● Good news for you Elio and all other Kerrangutangs in Europe and the States. Kerrang! is now available on yearly subscription for 55 US dollars a year. Cheques, Money Orders or Bank Drafts should be made payable to Spotlight Publications Ltd and sent to the following:



TYGERS OF PAN TANG:
disco-graphy

I SPENT my summer holidays in London and while there came across the third issue of Kerrang! It is

Subscriptions Dept, Kerrang! 30 Calderwood Street, London, SE18 6QH.

PS: It is a good time to remind UK readers that annual subscriptions are available from the same address at a cost of £25.

And, if you require back copies of Kerrang! you should send £1 or 3.50 US dollars per copy (including post and package) to: Back Numbers Dept., Kerrang! 30 Calderwood Street, London, SE18 6QH.

COULD you please tell me all the records that the Tygers Of Pan Tang have had on official release. **Mike Simpson, Southampton.**

● **TYGERS OF PAN TANG DISCOGRAPHY**

Dec 1979: 'Don't Touch Me There' c/w 'Bad Times'/'Burning Up' (Neat 03).

March 1980: As above except catalogue number. (MCA 612).

May 1980: 'Don't Take Nothin'' from compilation album 'Precious Metal' (MCF 3069).

May 1980: 'Rock 'n' Roll Man' c/w 'Alright On The Night' (MCA 612) from the 'Wild Cat' album.

Aug 1980: 'Suzie Smiled' c/w 'Tush' (MCA 634).

Aug 1980: 'Wild Cat' album (MCF 3075).

Sep 1980: 'Euthanasia' c/w 'Straight As A Die'.

Jan 1981: 'Hellbound' c/w 'Don't Give A Damn' (MCA 672). Free single 'Bad Times' c/w 'Don't Take Nothin'.

March 1981: 'The Story So Far' c/w 'Silver And Gold'/'All Or nothing' (MCA 692).

April 1981: 'Spellbound' album (MCF 3104).

Nov 1981: 'Crazy Nights' album (MCF 3123).

Jan 1982: 'Do It Good' c/w 'Slip Away' (MCA 759).

FAN CLUBS:

SLADE FAN CLUB: Taff Lewis, 68 Heol-y-Deyn, Lisvan, Cardiff CF4 5SR.

OSZY OSBOURNE: c/o Jet Records, International House, 62/72 Chiltern House, London W1.

PINK FLOYD: c/o William Elsing, Lepenlaan 4, 320 3XE Spykennisse, Holland.

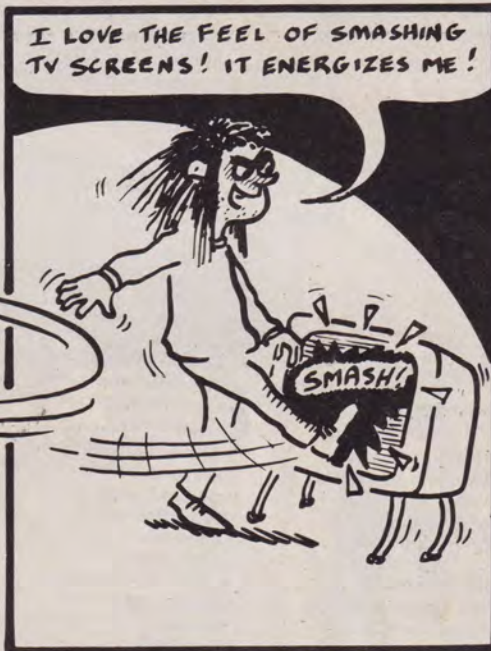
KROKUS: c/o Concert Publishing, 166/198 Liverpool Road, London NW1.

GRAND PRIX

THE NEW ALBUM
THERE FOR NONE TO SEE
featuring the single 'KEEP ON BELIEVING'

RCA

ZAGROT by ZAK





Michael Schenker

Their second album has finally surfaced but to be quite frank it's rather disappointing. Although there are some good songs such as 'old Dogs', 'Ice In The Blood' and the title track itself, these are hardly justified by the production. In fact many of the songs could be heard better in demo form. It's a pity because Girl always had the potential to score well. Their major problem has been establishing a direction for themselves — 'Wasted Youth' has done little to help them. Perhaps they'll find joy in the States, where they'll soon be playing, but I'd like to think that they might sort themselves out by the third album provided the record company bears with them. Don't dismiss them yet.



GIRL: 'Wasted Youth' (Jet LP 238).

TWO YEARS ago Girl emerged onto the British music scene with an auspicious debut in 'Sheer Greed'. They gained nationwide exposure opening for UFO, but reaction to the band was somewhat indifferent. They were all too often dismissed for their penchant for make-up and Britt Ekland associations. Subsequently they were to endure constant hassles with management and their record company, resulting in a protracted absence of fresh vinyl product.

Here we are at the start of '82 and once again Girl have been touring the country with UFO.



TED NUGENT: 'Great Gonzos' (Epic EPC 85408).

"DO YA hear me talkin' to ya? I think I know what you like baby. I say, I think — I think, I say, I know that ain't nobody out there came here to be mellow tonight, now did ya? I say that there ain't nobody out there that even wants to be a little mellow, now is there? ... Anybody wants to get mellow, you can turn round and get the f--- outa here! Do ya hear me?"

Loud 'n' clear, Ted. Yes indeed, the Motor City Madman hits hard with this neat little collection of 10 of his most braindamaging epics. Huge addicts will doubtless already have them on their original albums. For the record though, tracks include 'Cat Scratch Fever', 'Motor City Madhouse' and the 'Wango

18 QUID A NIGHT!

MSG: 'One Night At Budokan' (Chrysalis Japanese Import WW5 67159 60)

HOT NEWS for Schenker afficiandos is the emergence of this double live import from the land of the rising sun. Recorded at the Budokan theatre during MSG's far eastern trek last August, it basically comprises the same set that fans will have heard on the 1981 British dates, minus the Powell drum extravaganza, and is an excellent reminder of the band's in-concert capabilities. Indeed, following the recent departures of Gary Barden and Paul Raymond, it also serves as an epitaph to the old line-up.

Like many hard rock fans I'm particularly fond of live albums and 'One Night At Budokan' ranks amongst the best. Predictably there is a good deal of cheering and screaming from those, oh so ecstatic Japanese boys and girls, but happily the mix has avoided any overspill of crowd noises on to the music itself. Place the records on the turntable, turn up the volume and what you are left with is 75 minutes of solid entertainment from Michael and his comrades.

The atmospheric intro tape sets the scene before Gary Barden delivers his welcome to the show. 'Hello Tokyo! M - S - G! Armed and ready!' — let the thunder commence. After the kick-ass opener the band launch into a rousing version of 'Cry For The Nations', which is followed by 'The Attack Of The Mad Axeman'. Schenker may be the focus for much attention but the rest of the band make their presence firmly



felt, especially Cozy Powell with his hammer-hard skinbeating.

Side two features 'I Want More', where Schenker and Raymond show just how forceful a combination they made together, then comes 'Victim Of Illusion' and the instrumental 'Into The Arena'.

'On And On', 'Never Trust A Stranger' and 'Let Sleeping Dogs Lie' make up the third side, which draws to a close with a marvellous guitar spotlight. However it is at the start of the final quarter where Michael shines on the mesmerising 'Courvoisier Concerto'. Next up is the epic 'Lost Horizons' and finally 'Doctor Doctor' winds up the set proper. MSG's encore is 'Are You Ready To Rock', at the end of which CP gives us a brief drum solo.

'One Night At Budokan' is a heavy rock classic but at the moment it'll set you back around 18 quid for a copy! Whether it will be released over here remains to be seen ... come on Chrysalis, give hard-up British fans a break by putting it out at a sensible price.

Tango', as well as live versions of 'Baby Please Don't Go' and 'Wang Dang Sweet Poontang' from which the above quote is taken.

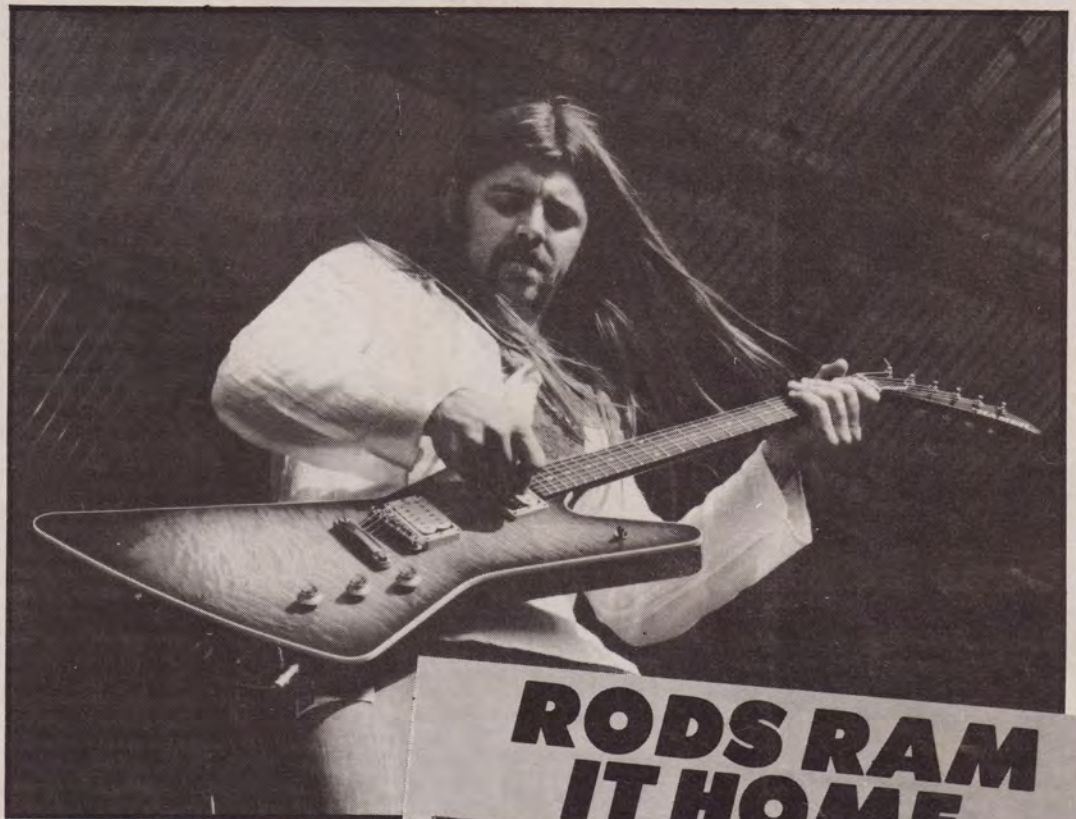


MOLLY HATCHET: 'Take No Prisoners' (Epic EPC 85296). JACKSONVILLE-BASED rockers

Molly Hatchet last appeared in Britain at the 1979 Reading Festival, where they went down the proverbial storm eliciting wildly enthusiastic response from the crowd. At that stage their excellent first album had just been released and with a second in the can they were scheduled to make a return visit to the UK for a tour. Sadly, that never happened and the band have yet to return to these shores.

Meanwhile, Hatchet have become hot property in the States. They've now released four albums, 'Molly Hatchet', 'Flirtin' With Disaster', 'Beatin' The Odds' as well as the current one, all of which have made strong Stateside chart impact. However, they remain very much an unknown entity in this country and obviously need to come over to make any headway. In fact I'm sure if they did they'd score well.

'Take No Prisoners' is by far the most powerful output to date, the record rocks from start to finish, most forcefully on cuts like 'Bloody Reunion', 'Loss Of Control' and 'Don't Mess Around'. Their three-pronged lead guitar attack is lethal and this time around there's no space for any ballads. Solid rock without the frills. But one can't help feeling that if there are no British dates in '82 then this will pass by as another forgotten album.



Molly Hatchet's Dave Lubeck

UFO TEST THE ICE...



UFO: 'Mechanix' (Chrysalis CHR 1360).

A YEAR after the release of 'The Wild, The Willing And The Innocent' comes UFO's eighth Chrysalis studio album 'Mechanix'. Recorded over a lengthy period in Switzerland and England it is quite the band's most interesting effort to date. Although whether it's their best, I'm not too sure at this juncture. For while previous UFO records have had rather more instant appeal, 'Mechanix' requires concentrated listening to be fully appreciated.

Initial spins make it difficult to ascertain the band's overall direction. Certain items have obvious HM appeal yet others show the band exploring new

territories. Always innovative in their material, on the latest platter UFO seems too experimental at times.

Be that as it may, several songs on the record are unquestionable gems. 'We Belong To The Night', which opens the second side, is the album's winner. Featuring a phased drum/guitar intro UFO explode with a thunderous heavy rocker and I believe it's one of the best tunes they've ever unleashed. 'Dreaming' and the current single 'Let It Rain' are also pure gold.

Now, for my reservations. The cover version of 'Somethin' Else', for instance. Granted 'Mystery Train' was worth resurrecting but not this one. And the continued use of saxophone is intrusive. As a one-off it worked with 'Lonely Heart' on the last LP, but there UFO should have dropped the instrument.

Having said that, one aspect of UFO's playing that particularly impressed me was Paul Chapman's guitar work. Tonka makes an outstanding contribution throughout, performing some of his best ever lead breaks.

All in all, an intriguing record. The more I play it, the more I like it. But UFO may be treading on thin ice.

RODS RAM IT HOME



THE RODS: 'The Rods' (Arista Records).

STRAIGHT TO the point, this is the best debut album from a band I've heard in ages. It has been available on import for several months, but following the announcement that The Rods will be opening for Iron Maiden on their forthcoming tour the record finally gets its British release and about time too. If the top-notch quality of the material is to be taken as a yardstick then Maiden will surely face a fair amount of competition from the US rockers.

The Rods hail from New York State and were formed by vocalist and guitarist David 'Rock' Feinstein, one-time member of Elf. He recruited drummer Carl Canedy and bassist Garry Bordonaro and subsequently

aimed to establish himself as "the meanest, loudest, fastest man ever to pick up a guitar." Judging by some of the stunning lead breaks on the album 'Rock' is well on his way. He's one helluva player but The Rods are more than just a vehicle for his guitar antics.

What makes The Rods LP a particularly special entity is the combination of blitzkrieg hard rock 'n' roll songs along with talented musical ability. The elpee was almost a year in the making and was well produced by Feinstein and Canedy. Not many bands gamble on handling their own production but The Rods were obviously quite clear what kind of sound they were after.

The action starts with 'Power Lover' in live-wire fashion and the tune echoes hints of Purple's 'Highway Star'. The song titles let the listener know what he's in for. 'Crank It Up', 'Get Ready To Rock 'n' Roll' and 'Rock Hard' couldn't be anything other than severe doses of metal mayhem. There are more subtle moments such as 'Woman' and 'Ace In The Hole', the only number to feature favourite and, curiously enough, is the only number to feature Garry Bordonaro on lead vocals — the man has a lot of soul in his voice and the band might be advised to utilise his throat a little more. For the major part Feinstein steals the spotlight though with his lightning axe.

VAN



EDDIE VAN HALEN

HALEN



DAVE LEE ROTH

KILLOWATT

The pages
that get
into gear

"THERE'S SO much crap spoken about gear these days, you know. Like what amp you should use, what guitar and what pedals and so on. But it's all avoiding the issue. Ultimately it's down to the player and nothing else. It's the craftsman that counts, not his tools. Sure, everybody has their favourite set-up. But a good guitarist should be able to get a good sound *whatever* he's plugged into. It's a question of skill and subtlety and that's all.

"Too many youngsters these days reckon that to play heavy rock properly you have to be real loud. But that's a fallacy. There's far more to it than simply working out a riff and playing it at a million watts. It's like if somebody sticks a fist up your arse you'll know about it. But you'll also know about it if he sticks his finger up there. So volume doesn't automatically equal power. Sometimes you can be too loud.

"Like when I was touring with Lizzy and then Wild Horses I used to have all my cabinets pointing backwards. I had three Marshall 100 Watt amps with a 4X12 on each and they had to be loud to get the sound I wanted, which was a clean lead tone with lots of sustain, but which wouldn't break-up when I played block chords. But pointing forwards they not only used to swamp the punters at the front but the overspill made it very hard to get a good punchy PA mix. So we reversed them and miked them up from behind and cured all the problems at once. Nevertheless it still left me with not quite enough poke for myself so I had a couple of Zoom combos set up aimed directly across the stage. Perfect.

"They're great little amps — Zooms. They're made by the same guy who originally designed the Mesa Boogie, but he left them and set up Zoom in Japan. Apart from their incredible sound they also have what I call air-cooled speakers. They have a big air gap between the magnet and the cone so that if you suddenly get a big surge of power the air can escape rather than blow the speaker up. Quite honestly though I seem to be able to get a good sound whatever I use.

"I've been doing a lot of sessions recently as well as working on an album of my own and I've been playing through everything from one of those little Roland Cubes to a straight forward HH combo. They've all suited me very well.

"ACTUALLY my sound is so clean it's a joke. I hardly ever use pedals and I avoid

The Kolumn that searches among the flightcases for the men and machinery behind Metalmania. And gets the lowdown on high-technology.

This week former Thin Lizzy and Wild Horses guitarist Brian Robertson talks technique with Chas de Whalley in the:

FINE ART OF THE AXEMAN



BRIAN ROBERTSON: lots of bottle

compression and sustain units like the plague. It's all me and the guitar and WEM Copycats. I do have a Coloursound Wah Wah on stage, which I use mainly as a tone control, and two MXR pedals — the Octivider and the Phase 90 — but I only use them very occasionally, if I want to get a bit weird.

"The Copycats are very important, though. I have four all linked in series and, cheap as they are, they're still the best of the tape delay units I've tried. They're still not really clean enough unfortunately. The signal keeps breaking up and you have to keep changing the tapes all night because they wear out so quickly. I've thought about 'going digital' but there's something about the sound of digital delay I'm not too keen on. And anyway they're far too expensive to buy and maintain. I tried a great new Boss unit the other

day which was really impressive. I think it's called the Reverb Delay. Anyway, it didn't break up at all and it seemed capable of everything from a close ADT to a long delay and regular repeat echo. And all in a little box only slightly bigger than a cigarette packet!

"When it comes to guitars I must admit I'm a real collector. Gibson Les Pauls are my favourite. At the last count I think I had six. That's three standards, two Customs and a Deluxe. One of them is worth over six grand. I got it for £325 because nobody knew what it was. It has a hollow body, you see, and everybody I spoke to reckoned it had been hollowed out. But you can't do that to a solid guitar unless you do it at the time it's first built. Mick Ralph's roadie solved the puzzle for me. He met Les Paul himself in the States and asked him about it. It turned out to be a one-off

special he'd made for his wife Mary Ford in 1953. As soon as I heard that I had it reinsured immediately. It lives in its case now!

"I WAS using one or other of the standard Les Pauls all the time until about nine months ago when I was introduced to Yamahas. Wild Horses were in Japan and we visited the Yamaha factory where they showed me the prototype of their SG 800 model. It had a neck like a Les Paul with nice chunky frets, but the thing about it was the tone controls. They each had a touch sensitive switch which enabled you to flick out one of the poles on each pick-up. So, effectively, you could get four different sounds without fiddling with your amp once. They were so good I ordered two on the spot and I've been playing them ever since.

"I keep two of everything. Which means two Telecasters and two Firebirds besides the Les Pauls. And I usually take a dozen guitars with me when I go on tour. It sounds a lot but in Wild Horses, for instance, the different sounds I wanted demanded that I change guitars three or four times during the set and I always had a back-up guitar there in case I broke a string. Sometimes I wonder why I bother because I haven't actually broken a string on stage in almost eight years! But then I change my strings before every gig and I'm not strung as light as, say, Scott Gorham used to be in Lizzy.

"I use a standard Fender Super Bullet set and the top string on that is an OII which is fairly heavy. I first came across the Super Bullet in the States before they were available over here. They're pretty unusual because the three bottom strings are specially designed to play as fast as flatwound strings but ring as brightly as round wound. Consequently you can have your action pretty high but still get lots of speed out of the fretboard.

"I play with a plain third. Basically because it bends better. Lots of people will tell you that plain thirds are hard to tune properly, especially on something like a Telecaster that doesn't have individual adjustment at the bridge. But they don't realise that's as much to do with the way they hold a guitar as anything else. You really have to tune a guitar to suit your own physique and your own fingers. You can take a perfect guitar with a perfect neck and tune it with a stroboscope so that it's bang in. But as soon as you play a chord it'll sound out. That will happen all the time unless you take tremendous care to play with absolutely even pressure from every finger. There's the gap between the top of the fret and the fingerboard, you see, and if you push down too hard then the note will go slightly sharp. Conversely, if you don't push down hard enough the note will go flat.

"I've actually got a duff finger on



'A good guitarist should be able to get a good sound whatever he's plugged into. It's a question of skill and subtlety'

my left hand so I can't tell how much pressure I'm exerting with it. So when I'm tuning I choose two or three chord shapes that I know I'll be using all the time and I make sure they sound alright. I leave the rest to chance. But when you've been playing professionally for any length of time you find you subconsciously slide into chords and compensate for inconsistencies in the tuning. It's just one of the tricks of the trade.

"PROFESSIONALISM is very important. As much in the way you think about what you're going to play as in the gear you're going to play it through. It's a little different if you wrote the material yourself. But if you're given material to work with then I consider

it's the musician's duty to do that material justice. Not too many guitarists are capable of doing that. I reckon that if you can fall into a niche of being able to get the best out of a melody yet still make it sound as poky as hell... then you're definitely onto something a bit special.

"There's nothing unheavy about melody. It's the one thing that will still be left when we're all dead and buried. Too many young players these days seem to despise it. Some of those NWOBHM guitarists sound like they hate their chord sequences. Def Leppard are the one exception. Oh, and a band called Xero. They're on MCA. I think and I heard some of their tapes the other week which were really good.

"Of course, I've gone into the

studio before now and played stuff that was totally over-the-top. You know, got pissed as a newt and gone waargh!!! all over the place, chromatic scales and all, playing it the way it felt to my ears. But only when the song demanded something like that. Usually I look for melodies. Or rather melodies come looking for me. And I try to feel out the song the way Peter Green used to do it in Fleetwood Mac. He was brilliant.

"But it's true that much of your success as a guitarist comes from the way you deliver what you play. You can hit a bum note live but as long as you look like you did it on purpose then the audience will go along with you. If I play a bum note in the studio then I'll play all sorts of other notes round it to fit into a pattern. Then I'll leave it for a couple of hours before spinning it back and deciding whether or not the solo works and is worth keeping. I love mistakes. They can really make a record come alive.

"I think it was Phil Lynott said 'Mistakes make you human'. And it's true. In the studio you're surrounded by machines whereas on stage you're let loose. Mistakes are perfect for getting a small sense of freedom into the studio and adding just a touch of sparkle. That's why 'Johnny The Fox' is about my favourite Lizzy album. There's so much off-the-wall playing

on it. I did a session with David Bowie too, re-recording 'Boys Keep Swinging' for a Kenny Everett TV show and that was really wild as well.

"MOST people seem to think that my best stuff with Lizzy was the solo on the live version of 'Still In Love With You'. But I don't. We had nine different recordings of that and on most of them I'm really soaring away but somebody else was making too many mistakes so we couldn't use the tape. The solo that finally got on the record wasn't the best. But over the years I suppose I probably did some of my best work on that song.

"Really though I'm happiest with some of the things I've done on my own album. Which is unusual for me. But it's got some of the best solos on it I've played for years. It's a little different to what you might expect because I've written most of the songs on synthesizers rather than guitars so it gives you a different viewpoint on the way you put the songs together. If you're not bogged down in guitar riffs you can see the gaps a lot better and it gives you more scope for ideas. The album's not finished yet and I won't let anybody hear it until it's absolutely right. But I don't think any Robbo fans will be disappointed. It'll still have lots of bottle."

KONCERTS



OZZY: "woof, woof"

OZZY BARKS WHEN BIT

TOP star bites the head off bat! Ozzy in rabies scare!"

Such were the headlines that appeared in the press following one of Ozzy Osbourne's recent American gigs. Could it be true? Had the madman finally bitten off more than he could chew? Or was it all merely a publicity stunt?

Well, several days after the alleged bat drama, the Osbourne entourage rolled into Chicago for a gig at the massive Rosemont Horizon. There, Don Airey, who teamed up with Ozz just after Xmas, revealed the truth about those recent news reports.

"Somebody threw a bat onstage — I think Ozzy thought it was a plastic one so he put it in his mouth without thinking. When he told me afterwards that he'd put a dead bat in his mouth, I said 'You're joking!' But in the end we took him to the hospital . . . and he went in barking.

"When the nurse asked him what he'd got he just barked and told her it was rabies. She didn't believe him and asked again. Suddenly a look of horror came over her face.

"Then we had a police escort to another hospital where the serum is kept. Ozzy went in barking but came out a sadder and wiser man. Now he's got to have injections every four days for the next three weeks. He's still going around barking so we just do our best to keep out of his way."

By nine o'clock the Chicago audience was in a frenzy. Suddenly the house lights dimmed and the show was ready to start. Ozzy, as wildly extravagant as ever, made his entrance sitting atop a throne — ready to delight his followers for the ensuing hour.

The lighting and the stage presentation you would not believe. Rest assured British fans, Ozzy is alive and well and, as the radio ads for his concerts declare, "turning the United States into a mental state."

STEVE GETT

ROCK GODDESS Marquee, London (23/1/82)

ROCK GODDESS are a band with more confidence than experience. For a young, all-girl trio with a drummer of 14 this is hardly surprising but, when it comes to establishing a rapport with an audience, their age doesn't stop them appearing heavy-handed and naive.

Singer/guitarist Jody Turner introduces each number with a restraint similar to that displayed by Paul Stanley on 'Kiss Alive!' and when she screams 'Is everybody hotter than hell?' it might just be

ROCK GODDESS: Tracey Lamb



the starchild himself.

Verbal overkill aside, however, Jody, a world-weary 18, is still the band's foremost asset. Possessed of a (literally) stunning voice, she makes every lyric sound like a threat, which is fine on songs like 'Breakout' and 'Wild Side Of Life' but less fitting for a tale of lost romance like 'The Love Lingers Still'. I can't imagine anyone walking out on her — not with their kneecaps still attached, anyway.

Apart from singing the odd vocal harmony and flashing the odd winning smile, bassist Tracey Lamb, also 18, keeps a lower profile. Her blonde head swaying gently back and forth, she really looks too nice for all this but belies the fact by thumping away at her bass strings like she's holding a brick in her palm.

"We bring you HM thunder!" was Jody's opening comment on this occasion and an accurate one it proved. With the exception of the sprawling 'Live Wire', the songs are short, well-aimed bursts of raucous energy. There are no frills here. No lengthy guitar workouts and no anti-climactic drum solos from Jody's sister, Julie. Like Motorhead, Rock Goddess think they're strongest as a team.

As yet the band have no record deal and, while they're probably keen to get something down on vinyl, it would be nice to see them develop the songs and the stageshow first. Not flinging platitudes at the audience might be a good place to start though, in fairness, their supporters seem to like them just as they are.

After the second encore, 'Leave Me Alone', a male fan was already trying to creep behind the drumkit and into the dressing room while,

after the third, a re-run of 'My Angel', the band's most commercial number, the mike stand was in danger of being hauled away.

"You're all bloody beautiful," observed Jody, almost coyly, and if she says so . . . DANTE BONOTTO

GIRL St Georges Hall, Bradford (22/1/82)

GIRL — BIG in Japan, but then who isn't? So far this band just haven't been able to gain the respect of the British fans, even though they've had plenty of live exposure and have two respectable albums behind them. It seems that their image has failed them, and they've desperately tried to undo the damage their 'mascara look' has inflicted.

But this show was a different story. To say their reception was warm would be like saying UFO were pedestrian! From the moment Phil Lewis (now sporting the rugged look, including leg warmers for street credibility) clambered and embraced himself on stage the hall became almost menacing! Was this the same Girl that died a death at Bristol? Well, it seems the British rock fan is still undecided whether it's 'hip' to like these rather controversial but likeable characters.

Guitarists Gerry Laffy and 'Philis' Collen deftly carried out some intricate fretwork in a set full of underrated songs from their two LPs. 'Hollywood Tease', 'Doctor, Doctor' (no, not that one!) and 'My Number' held the interest as the crowd at least seemed familiar with the material. But the best of the new 'Wasted Youth' material was received with the same enthusiasm. Does this now qualify Girl for being 'Big in Bradford' as well? KAREN HARVEY



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Album: CBS 85138 Cassette: CBS 40-85138



ARMED & READY

More new bands
to watch out for



ROX

A LONG WITH Silverwing, Rox are members of Manchester's own Glam Clan, and can be seen at many a gig in the city, standing out like a beacon in the dark, clad as they always are in their satin 'n' spandex, amidst a sea of denim 'n' leather.

Having witnessed the Rox of old (named at the time Venom) play one of the worst gigs I've ever had the misfortune to attend (classless and corny), I swore that I'd never listen to them again! But hark; I chomp on my own words as I eat them, for the band have emerged with a new line-up, a new name and a new set of songs that knocked me into the middle of next week with their catchiness and energy!

The Rox line-up is Bernie Emerald (drums), A. P. Hopwood (rhythm guitar and backing vocals), Kevin 'Kick Ass' Kozak (lead and backing vocals), Gary Maunsell (bass Guitar) and Red-Hot-Red (lead guitar and backing vocals) — each one his real name (honest!)

As you might have guessed, the six track Rox demo is heavily US/Glam influenced, with maestros Kiss the most prevalent influence within that sphere; yet the overall impression left is one of class, and no mere spoof. 'Hot Love In The City' and 'Sweet Sixteen', to name but two of the tracks featured, immerse themselves in tacky bubblegum sex fantasies, coupled with simple riffs and hooks which always remain melodic and interesting.

Indeed, this is pretty much par for the course, and there is really no let-down track which I could cite as worthy of criticism, for 'I've Had Enough Of You', 'Daylight Robbery', 'Shock Rockin' (with a riff reminiscent of UFO's 'Lettin' Go') and not forgetting the infamous intro tape(!) are all 'worth pressing into platter' status.

If all this hasn't convinced you, then let me inform you that the demo comes in a bright red presentation box, is printed by Kick-A-Kozak Industries Inc., with all songs published by Macho Man Music Inc. and Hunky Adorable Music Inc. Must be worth checking out.

Rox hope to release 'Hot Love . . .' as a single as soon as possible. Kevin Kozak informs me, and the sooner the better, says I.

'Rox — Rock 'n' Roll Forever' the demo box says. Who can argue?

For further info. send an SAE to: 15 Furnival Road, Gorton, Manchester 18.

HOWARD JOHNSON

DEADLY EMBRACE

ALTHOUGH ONLY together for a mere five months, Deadly Embrace have played over 30 gigs in the Manchester and Liverpool areas, and with a four track demo to their name, seem to have made a promising start to their career. So howcum the name is so little known?

"Basically, the tape is the work of only one day's recording and we felt that it just was not good enough to hawk around the record companies," guitarist Stu Green told me. "The main purpose for the demo was to enable us to get gigs by giving it out to pubs and clubs as a sampler. We want to spend much longer in the studio next time and produce, say, two tracks of excellent quality. Then the companies will hear from us."

The band is comprised of Stu on guitars and vocals, Neil Burke handling lead vocals, Keith Ingham on bass, Nick Young as drummer and Steve Redford on guitar, and as a whole they have opted for trying to keep off the pub circuit now, as they felt it's too stagnant, and attempt to play in colleges and the like — something they have managed on occasions, with surprising results.

"We played a college in Liverpool," Stu explains "and ended up playing support to Weapon Of Peace, a reggae band! Actually we got an encore, and they were really friendly, so it turned out OK."

Despite the fact that Embrace reckon their demo, is not good



enough for company consumption, it is available to the public for £1, and while not having the same knockout effect as the Montrose debut, it is nevertheless enjoyable for its enthusiasm and occasional subtlety. 'War Dancer' is probably a good headshaker but is simply not my style of hard rock and 'Rainbow Warrior' is somewhat clumsy in trying to be sensitive. Having said this, however, the demo's other two tracks 'Strings' and 'What Does It Take?' are both excellent in different ways: the former is a delicate, yet heavily melodic number, and the latter, a heartfelt, gutsy proclamation of the joys of playing, despite the hardships.

Neil claims: "There's always room for another great band." Deadly Embrace aren't great yet, but they may well mature to be so.

Contact manager Nigel Coatman at 22 Woodfield Road, Altrincham, Cheshire or ring 061-430 7255 by day or 061-941 2677 at night.

HOWARD JOHNSON

RED RIDER

NOT MUCH is known about Red Rider, they're a Canadian band brought to the attention of your man on the spot in the form of an excellent album: 'As Far As Siam' released on Capitol Records (cat no ST12145). The band were formed in Toronto in 1976 by keyboard player Peter Boynton, guitarist Ken Greer and drummer Rob Baker. But it wasn't until 1977 that things really picked up.

Peter: "We were looking for a good singer with an original writing style to complete the line-up. After a lot of auditioning, Tom Cochrane was agreed on unanimously as the perfect addition. He'd already recorded some singles and an album under his own name, and he'd also written the soundtrack to a movie called 'My Pleasure Is My Business'. We recruited a bass player and went contract shopping."

Capitol, who obviously knew a good thing when they heard it, signed the band and a debut album 'Don't Fight It' was released. The album went gold in Canada almost immediately. To capitalise on their phenomenal rise to prominence, Red Rider toured extensively both as headliners, and opening act for bands like the Doobies and April Wine. The new album is a must for Kerrang! readers, it's a blend of many styles all having the necessary hard edge. Tom Cochrane is well happy with the result:

"The new album is definitely an extension of the first one, this time the band really worked well as a unit on 'As Far As Siam', it's almost like growing up." Those of you who are wise with money will be pleased to hear that the band have a



new single, taken from the album, entitled 'What Have You Got To Do To Get Off Tonight' and it's a pretty good example of the kind of thing to expect from the elpee. The song also proves that you can be commercial *and* heavy and there's not that many bands who can boast that kind of ability. Just one more thing, Capitol, howabout releasing 'Cowboys In Hong Kong' as the next single?

NICK KEMP



LA ROX

ANY SUCCESS achieved by this band will be richly deserved. Ian Mitchell, vocalist and guitarist has served out his sentence and the makings of a new life are certainly apparent as any headbanger will testify after witnessing a La Rox gig. But the most unusual aspect of this band is the fact that Ian Mitchell used to be in The Bay City Rollers! True he only joined at the end, but this employment record has led to some pretty sticky moments:

"Guys used to come to our gigs and shout things out, but the only way to deal with that is to punch a few heads, then they realise you ain't going to put up with it. La Rox is a good heavy rock band and I'm determined to make a big success of it."

Although the band aren't exactly enormous over here, they've scored considerable inroads into the Japanese market, releasing two albums under the band's previous moniker: The Ian Mitchell Band.

"I was still trying to use the Rollers success to build up a following. We used to go out in drag — I once played a gig at the Bridgehouse in Canning Town, a pretty heavy area, and I was dressed up as a schoolgirl, anyway the audience were beginning to look a little ugly, and this guy came up to the front and started throwing beer at us, I let him have it and the atmosphere totally changed. I think whatever image a band has — or even an individual — people are gonna respect you if you show that you aren't prepared to be pushed around."

La Rox are currently a two-piece, the nucleus being Ian and Murry Ward. I wonder why they had opted to restrict the format

"It really happened when our previous guitarist Lee Hart decided to leave. He'd been writing a lot of material, and had been playing a number of La Rox songs with his other bands for about six years, and basically he was tired of playing the same things over again. Murray and I write together and neither of us see the point of expanding the band — we will just be using session players at the next batch of gigs."

There is record company interest but Ian isn't prepared to disclose any names, but there will be a single released in Germany, a one off collaboration between Ian and Terry Vision of La Rox's pet support, The Screens. Watch this space.

NICK KEMP

GUITAR HEROES

Glen Tipton

(Judas Priest)

WHEN DID YOU BEGIN PLAYING GUITAR: 13 years ago.

WHY DID YOU START:

Because my brother played.

FIRST TYPE OF GUITAR: A Hofner — then I got a Rickenbacker.

MUSICAL TRAINING: Piano.

EARLY INFLUENCES: Freddie King, B.B. King and later on Jimi Hendrix.

FIRST PUBLIC

PERFORMANCE: When I was about 20 at Henry's Blues House in Birmingham.

FIRST APPEARANCE ON

RECORD: With Judas Priest on the 'Rocka Rolla' album.

RECORDING BANDS: Judas Priest.

OTHER VINYL

APPEARANCES: None.

EQUIPMENT (LIVE): Fifty-watt Marshall amps, Marshall 4x12 cabinets and a customised pedal board. The effects on that include treble boost, MXR distortion, MXR flanger, phaser, various graphics, a digital delay and a sustain unit. There's also an Echoplex. The guitars I use are a standard SG, my Stratocaster and occasionally a Les Paul.

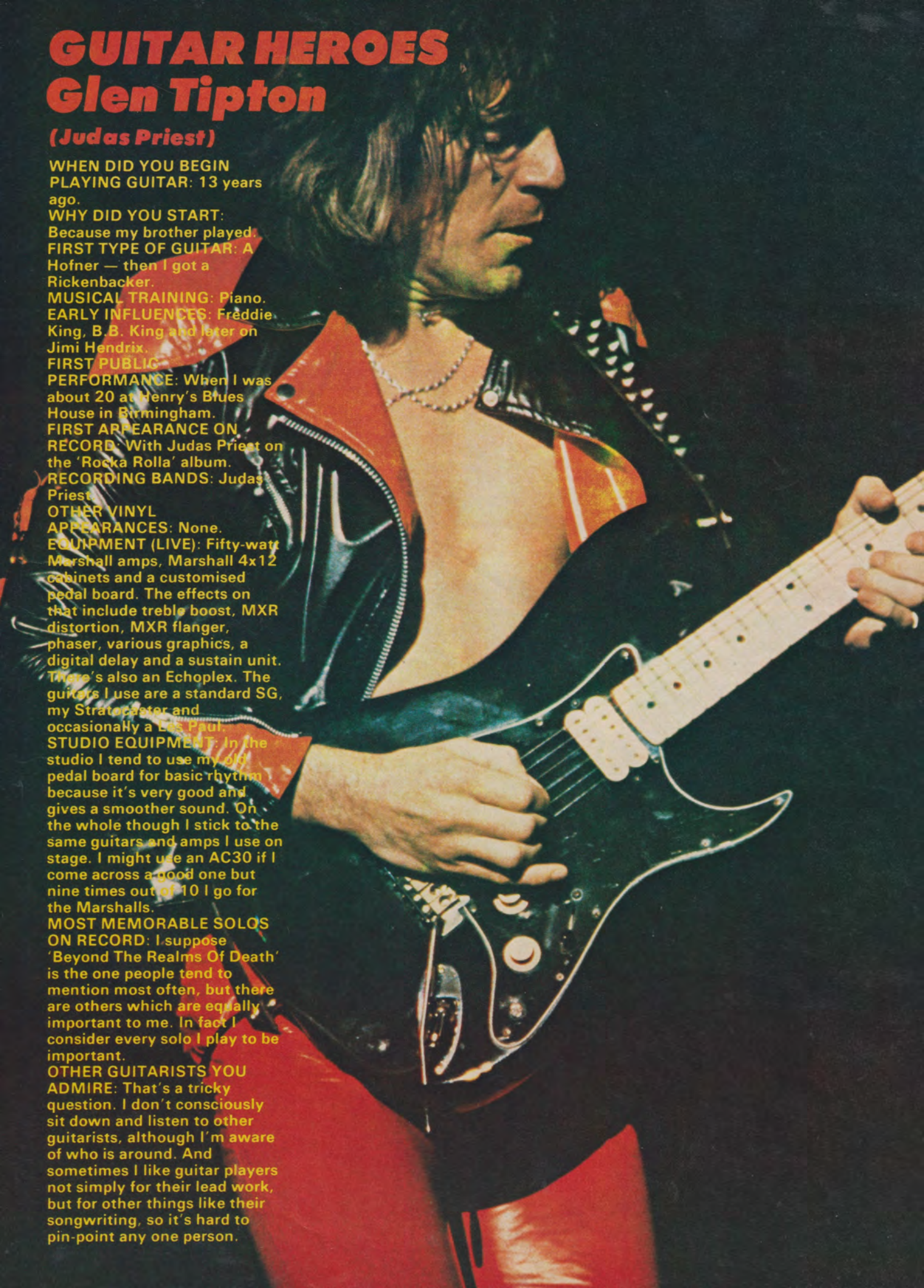
STUDIO EQUIPMENT: In the studio I tend to use my old pedal board for basic rhythm because it's very good and gives a smoother sound. On the whole though I stick to the same guitars and amps I use on stage. I might use an AC30 if I come across a good one but nine times out of 10 I go for the Marshalls.

MOST MEMORABLE SOLOS

ON RECORD: I suppose 'Beyond The Realms Of Death' is the one people tend to mention most often, but there are others which are equally important to me. In fact I consider every solo I play to be important.

OTHER GUITARISTS YOU

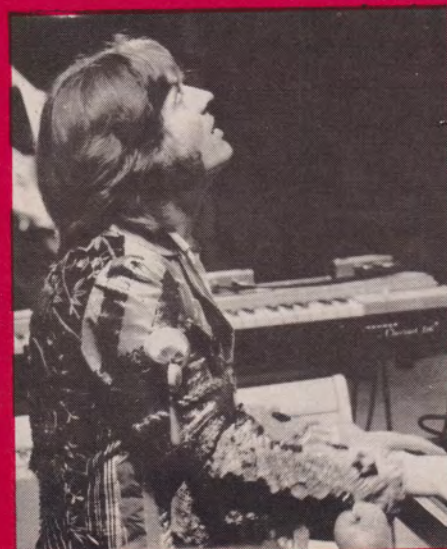
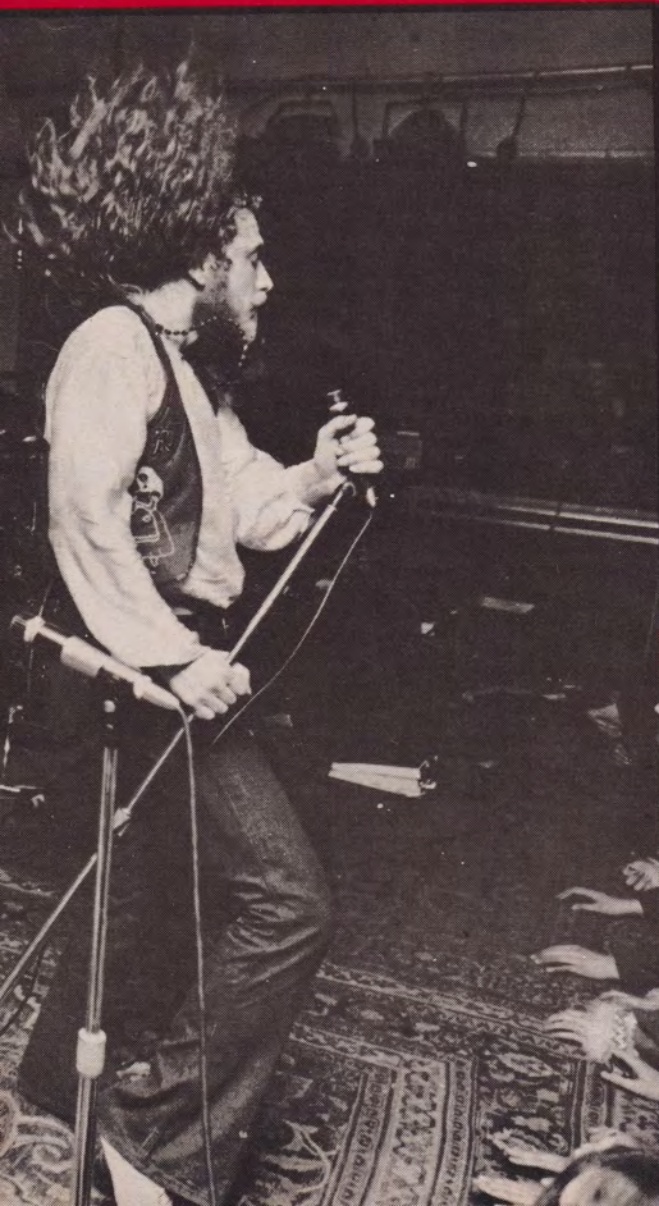
ADMIRE: That's a tricky question. I don't consciously sit down and listen to other guitarists, although I'm aware of who is around. And sometimes I like guitar players not simply for their lead work, but for other things like their songwriting, so it's hard to pin-point any one person.



SAMMY HAGAR



ZEPPELIN OVER THE YEARS



IT'S now over two years since Led Zeppelin staged their British comeback with concerts at Knebworth Park which coincided with the release of the 'In Through The Outdoor' album. In 1980 they played a series of European dates and an American tour had been scheduled for the autumn.

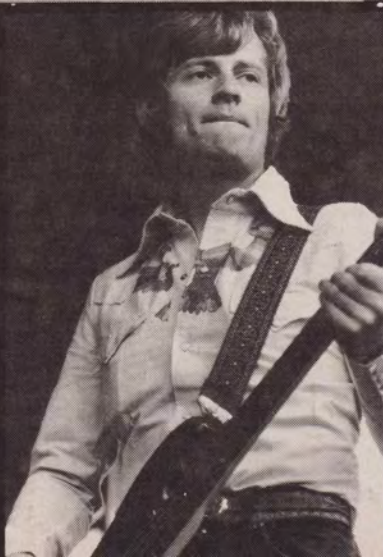
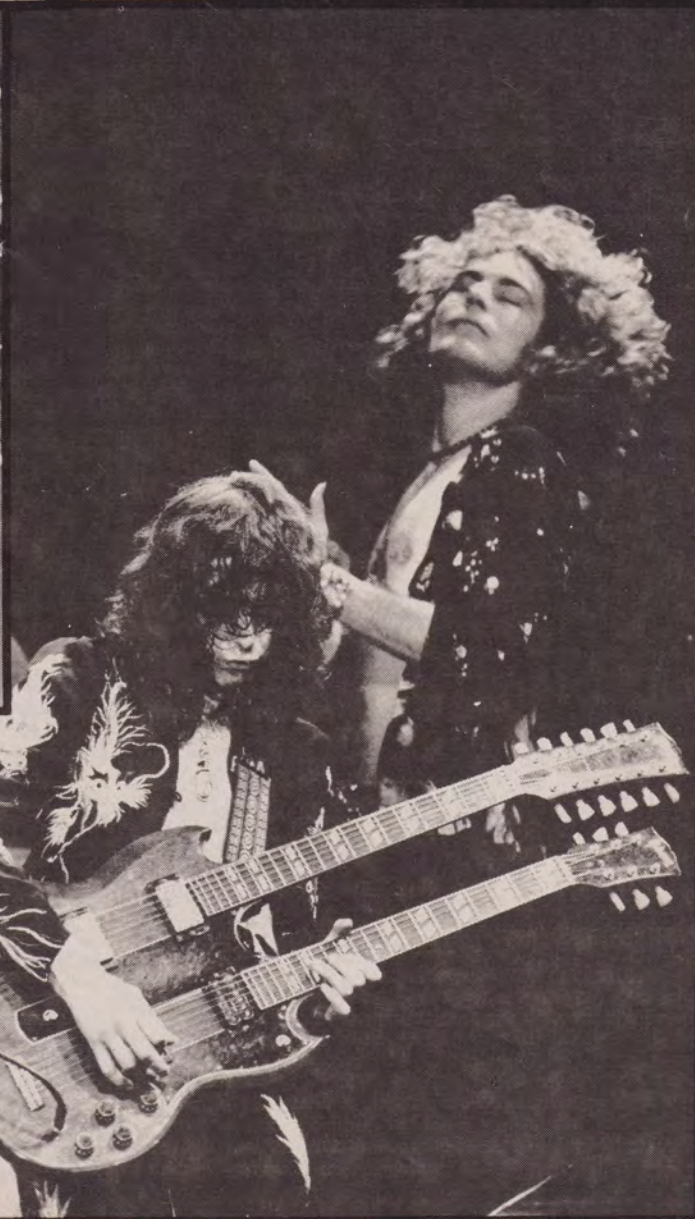
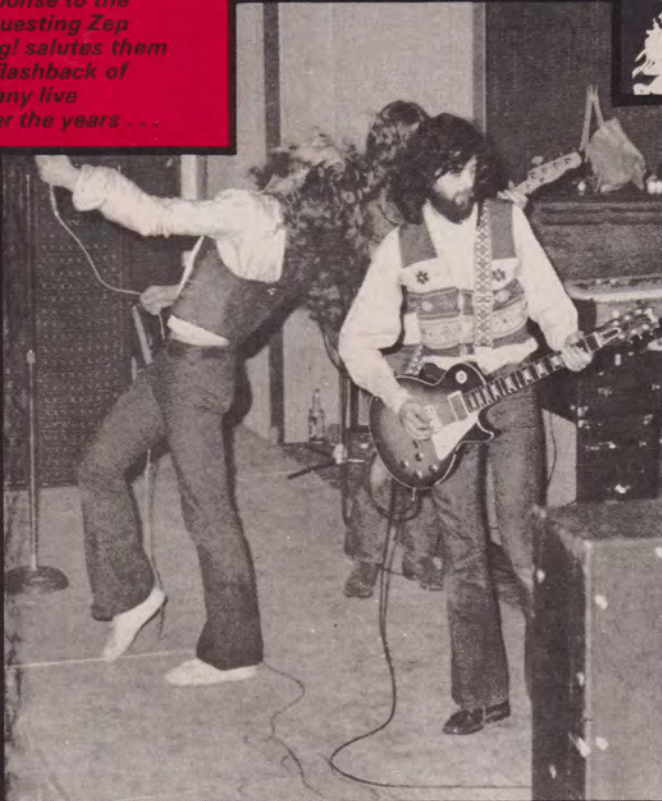
But then, as we all know, came John Bonham's tragic death.

The rest of the band have since maintained fairly low profiles although there has been a good deal of speculation regarding future activity.

Link-ups with members of Yes have been suggested; Jimmy Page is supposedly writing the score for the Death Wish 2 movie, while Cozy Powell (that man again!) has been helping Robert Plant out in the studio.

Whether Led Zeppelin ever get together again remains to be seen. It's even rumoured that Robert Plant's son may take over the drum seat.

However, in response to the many letters requesting Zep material, Kerrang! salutes them with a pictorial flashback of some of their many live appearances over the years...



SHOCK TREATMENT





Enid



Kim



Denise



Kelly



PICTURE the scene — Girlschool's Kim McAuliffe is rolling around the stage in a frenzied state, clutching her microphone in a marvellous display of pure, unadulterated rock'n'roll dementia. The crowd is ecstatic and Kim responds by continuing to engage in her wildly over the top performance. Angus Young would have been proud. The rest of the band can't believe their eyes. Is this the Kim they've come to know and love? Classic rock'n'roll mayhem!

But wait a minute — is everything quite as it seems? Unfortunately, no. The truth of the matter is that young Kim is fighting for her life as a multitude of volts hit her body. The audience, who had believed her antics to be part of the show are suddenly quiet. Just in the nick of time, Kim is dramatically whisked off stage and rushed to hospital. A few minutes longer and she'd have fried alive.

Though surviving this close encounter with death, she is still haunted by the horrifying experience. It happened during Girlschool's last Scandinavian tour of Copenhagen.

TURN TO NEXT PAGE

GIRLSCHOOL FROM PREVIOUS PAGE

It was terrible — I was stuck to the mike and nobody knew. So while I was lying there getting electrocuted, screaming my head off thinking I was going to die, everyone else was just standing and watching!"

Besides this isolated incident, Girlschool have managed to endure the more conventional hazards of making it as rock'n'rollers. Now, they have reached an impressive plateau with two albums and countless powerhouse tours behind them. But theirs has been no easy struggle. To attain this standard has involved total dedication, guts and incredible determination to succeed in a traditionally male dominated sphere of entertainment.

The band, originally named Painted Lady, was formed several years ago by Kim and bassist Enid Williams, greatly encouraged by their respective families. "It seemed like a good idea at the time," recalls Enid. "We thought it sounded like a laugh."

The two girls soon decided to treat it less light-heartedly in an endeavour to make their mark. After numerous changes in personnel, the current line-up was eventually established following the arrival of drummer Denise Dufort and guitarist Kelly Johnson. They gigged wherever and whenever possible and I asked whether they encountered many difficulties in those early days.



Kim (right . . .)



Denise

"We did a bit" affirms Kim, "but we also had the problem that we couldn't play."

"Yeah, we were pretty rosey," Kelly agrees.

Denise: "And we still can be."

On a more serious note, Enid stresses that being an all-girl band has had certain advantages as well as its disadvantages. "In some ways it's helped, but in others it has been a hindrance. We had a lot of trouble getting a deal with a record company at the beginning, probably because they were worried about investing money into a girl group with the possibilities of there being pregnancies, nervous breakdowns or God knows what! But one advantage we did have was that people were always coming to our gigs out of curiosity. So it's worked both ways."

Girlschool's debut vinyl output was the 'Take It All Away' single released on the independent City Records label. Subsequently Motorhead's manager Doug Smith chanced upon a copy and after he and Lemmy had seen the girls live offered them the support slot on the 'Overkill' tour. Suddenly the band earned nationwide recognition as they faced audiences of over 2000 people, rather than a handful of leering males on the club and pub circuit. But what were their first impressions of Motorhead?

Kim: "We were horrified!"

Kelly: "Lemmy's the sort of guy you instantly like — he's always cracking jokes."

Kim: "We'd heard all these things about them and what they had in store for us on the road, so we were a bit dubious."

Enid: "We saw pictures of them and thought, 'Oh God, we're not going on the road with those guys', but it turned out that they were great and really helpful to us. It was the best three weeks we've ever had."

Since that Motorhead tour Girlschool have advanced non-stop. They scored a contract with Bronze records shortly afterwards and subsequently the 'Demolition' and 'Hit And Run' albums have emerged, together with a string of singles including a top ten combined effort with Motorhead. In two years they've conquered England and wasted little time in attempting to crack other markets. Indeed, shortly after our conversation, the girls left for their first Japanese tour. Behind them already are triumphs in Canada as well as the continent.

THEIR albums have actually gone gold in Canada, but in spite of their vinyl success Girlschool weren't knocked out by the country when they toured there last year. Appearances in Europe however have been far more rewarding.

"In Spain we were playing in places that AC/DC had done the



Kelly



Enid

night before and we were going down really well," Kim enthuses. "There were huge crowds, more than we've played to over here even — one of the venues was the size of Wembley! It was ridiculous because we were stuck down at one end with a few lights, but the audiences were very good to us."

Girlschool are an extremely powerful live act. And when they're up there on stage playing their own brand of metal mayhem the girls make a mockery of those who doubt the capabilities of female rock'n'rollers. In the early days Kim and Enid asked a few male friends to join them, but they refused stating: "Girls can't play." How wrong they were! And although there may not be an outstanding musical virtuoso in the band, all four members work together as a tight unit.

Naturally Girlschool are anxious to test themselves in America where they hope to be before the end of '82. However upon their return from the Far East, the most important item on their agenda is

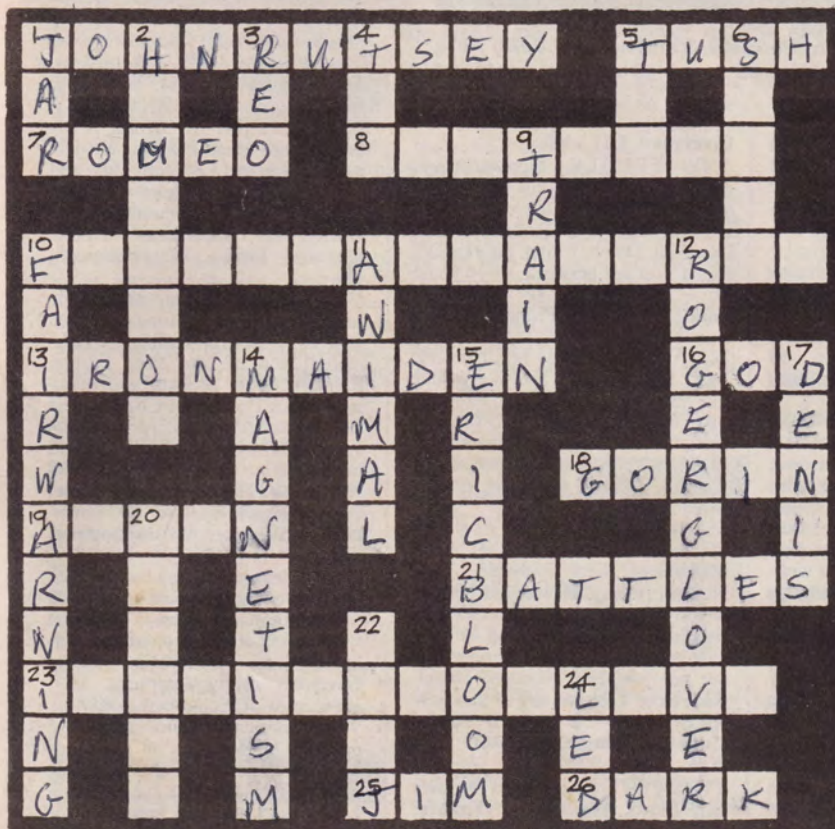
the recording of a new studio elpee. While 'Demolition' and 'Hit And Run' were good albums one can't help but feel that the best is yet to come as far as studio product is concerned. At this juncture the girls aren't giving away any secrets about the new album, tentatively titled 'Screaming Blue Murder', although they do promise that it will be "fast and heavy" (Surprise, surprise!)

"I hope people are going to remember us. I mean, it seems ages since we brought anything out or toured," says Kelly anxiously. She should worry!

Girlschool are due back in British concert halls in the Spring. Evidently they're at their happiest when touring, and before we parted company curiosity forced me to ask whether they ever have trouble with "male groupies" on the road. Their immediate, somewhat modest response, was "no". But Kelly did confess that one slight problem is "We have a lot of trouble . . . finding them!"

KERROSSWORD!

By Sue Buckley



ACROSS

- 1 He was the original drummer in Rush (4, 6)
- 5 A classic from ZZ Top (4)
- 7 Mr Big's only big single (5)
- 8 Denny Carnassi was this outfit's drummer (8)
- 10 Producer/bassist who was mainstay of Mountain (5, 10)
- 13 They ran free in 1980 (4, 6)
- 16 One of metal for Halford and co (3)
- 18 Magnum drummer (5)
- 19 BOC's Mr Lanier (5)
- 21 Pluralize what left scars on Max Webster (7)
- 23 A promise from Wild Horses (3, 4, 3, 4)
- 25 Just Bogert (3)
- 26 Star for Lady of Mars (4)

DOWN

- 1 Where Lynott kept his whiskey (3)
- 2 See 4
- 3 Charting speedwagon (1, 1, 1)
- 4 and 2 He helped draw the line (3, 8)
- 5 U.S. boxing band (1, 1, 1)
- 6 Could describe one of 23 across (5)
- 9 Ozzy's was crazy (5)
- 10 A danger signal from Van Halen (4, 7)
- 11 and 14 Why Scorpions have difficulty visiting zoos (6, 9)
- 12 He helped bring us down to earth (5, 6)
- 14 See 11
- 15 He helps light unknown fires (4, 5)
- 17 Blondie hit dedicated to Styx's Mr de Young? (5)
- 20 and 22 He helped 10 take a famous sleighride (6, 4)
- 22 See 20
- 24 Sounds like a weight for Page and co (3)

Solution on page 40

NEW
RELEASE

WIN THE LATEST UFO ALBUM 'MECHANIX'

UFO has done it again – a blistering new album entitled 'MECHANIX', bristling with powerful material and featuring ten all new tracks.

All you have to do to win one of these excellent albums is answer the three questions below. Answers on a postcard please, together with your name and address, of course.

1. What year was UFO formed?
2. What are the names of the two original members who are still with UFO?
3. Name the first UFO album on the Chrysalis label.

Send your entry, ON A POSTCARD, to:
**Mechanix Competition, Kerrang!,
PO Box 16, Harlow, Essex CM17 0HE.**

Closing date for all entries is 26th February.
The first 25 correct answers out of the bag on that date will be sent an album.



I AM a 15 year old headbanger from Sweden and I like to get some penpals who likes heavy metal music, fast motorbikes and crazy nights. I like Scorpions, Holocaust, Gillan, Riot, Accent, Judas Priest and Raven. — **Arnt Hansstein, Idholsmucigen 24, 127 47 Skarholmen, Sweden.**

MY HOBBIES ARE: music, reading, travelling. I would like to exchange records. — **Miroslav Martinek, Plesivec 237, 38103 Cesky Krumlov, Czechoslovakia.**

CALIFORNIA HEADBANGER — 16 year old female into Girlschool, Plasmatics, Saxon, AC/DC, VH, etc. I want to be pen pals with similar people in the UK. What's it like over there? — **Heath Frebley, 1731 J St., Arcata, CA, 95521 USA.**

I AM a 17 year old brunette male who finds it difficult to make friends with females. Since the loss of a close friend I have found myself very lonely. I would like to hear from any females who are into Floyd, Purple, Rainbow. The only thing that keeps me sane is listening to "The WALL" and thinking of a friend who is out there somewhere. Yours desperately. — **Bryan W, 13 Craddock Drive, Camp Hill, Nuneaton, Warwickshire.**

AMERICAN AND Canadian HM/Hard Rock Fans write — **Pete Moore, 33 Buckfast Close, Basingstoke, Hants, England, RG24 9HD.**

A FEMALE 14 year old headbanger into AC/DC, Quo etc., seeks a pen-friend, male or female, as thick as I am. If interested write to the following address. Oh by the way you must be 13-17. — **Joanna Norfolk, 15 Station Road, Brightlingsea, (Nr. Colchester), Essex.**

14 YEAR old female headbanger would like to hear from male/female headbangers 14 plus. I am into Motorhead, Sabbath, Iron Maiden, Quo, Priest, Rainbow and many others. — **Lorraine Laughton, 355 Ropery Road, Gainsborough, Lincs. DN21 2TS.**

TWO FEMALE headbangers (18) seek male headbangers (19+) to write/meet. Newcastle area or anywhere. Into AC/DC, Saxon, Gillan etc., and going to concerts. Reply guaranteed write to: — **P. Jackson, 214 Waskerley Road, Barnston, Washington, Tyne & Wear.**

I AM a 19 year old headbanger and would like a female penpal who is into Saxon, Motorhead, Girlschool, and Sabs. — **Paul Malone, 7 The Dell, Nailsea, Nr. Bristol, Avon.**

LONESOME 18 year old into Priest, Van Halen, Motorhead, MSG, Purple etc., would like correspondence with 16+ females for long lasting friendship. — **Greg (Rollerball) Lashley, 12 Wynard Street, Dawdon, Seaham, Co. Durham.**

WE ARE two female heavy rock fans, aged 15 who love Led Zeppelin, Pink Floyd, Hawkwind, Def Leppard, Gong, Rush, Yes, King Crimson, Whitesnake, AC/DC and a load of others. We would like any-

PENPALS!

Just send your details to Penpals, Kerrang!, 40 Long Acre, London WC2. We'll publish as many as we can each fortnight.

body anywhere to write to, as it's slightly boring around here at the moment. — **Angela Wodd & Tracey Parsons, 72 Miles Avenue, Leighton Buzzard, Beds, LU7 8LG.**

GROOVY COSMIC hitchhiker wants to get in touch with similar freaks. Into Hillage, Hawkwind, Gong, Zep and Astral Experiences, write to: — **Jimmy Green, 13 Eastwood Road, North, L.O.S., Essex. SS9 4BX.**

I AM an 18 year old hippy-come rock male who would like to exchange the revelance of the universe, life and quite a few other things with any other freaky folk of either gender, male, female, or both. Into Floyd, Rush, Angel, Kansas and Whitesnake. Let me hear you writing. — **Gary Smith, 8 Balmerino Road, Douglas, Dundee, DD4 8RN, Scotland.**

I LIVE in London and I'm bored (very). Can anyone cheer me up by writing to me, I promise I'll write back — I'm 17 and into Hendrix, the Doons Budhope and early Floyd, Led Zep. — **Peter (The Freaker), 19 Napier Road, Isleworth, Middlesex, TW7 7HP.**

I AM 14 and only know around five or six other headbangers who are all boys and virtually never go to gigs. I would like to get in touch with a female headbanger, 14-15 to brighten up my dull and uninteresting life, before I die of sheer boredom. — **Colin Hills, 100 Fleming Crescent, Leigh On Sea, Essex. SS9 4HS.**

WE ARE two lonely male rockers from the South, who would love to hear from female headbangers in North Wales. Ideally, they would be tall and blonde and into Purple, Zeppelin, Sabbath, Motorhead, Gillan, Skynyrd and the Scorpions. Any lovely Welsh girls who fit that bill, please write to: — **The Filth Hounds of Hades, 2 St. Paul's Close, Tonbridge, Kent.**

I'M A 16 year old girl who likes Led Zeppelin, Rush, Hawkwind and the Scorpions and dislikes all NWOBHM. I would like any pen friends with an interest in world peace and good music. Write quickly, we may not be here much longer! — **Karen Porter, 22 Jubilee Close, Edmondsley, Durham, DH7 6HB.**

16 YEAR old female headbanger into Quo, Led Zep, Rush, Saxon etc., would like to write to looney males, aged 15+. — **Sally Evans, 15 Vivien Avenue, Midsomer Norton, Bath, Avon, BA3 2EQ.**

I AM 17 and into AC/DC, Led Zep, Whitesnake and Quo, and would like to hear from any females aged 16 plus. — **Dave Roberts, 36 Hazell Beech Crescent, Norris Green,**

Liverpool, L11 3AT.

ANY FEMALE hippies/heavy-rock loonys want to write to a 15 year old hippy? I am into Deep Purple, Led Zeppelin, Jimi Hendrix, Cream, Donovan, Dylan, Floyd, Hawkwind, etc. If you are between 13-16 write to: — **Neil Wade, 15 Bellsgarth Road, Burnton Pidsea, North Humberside.**

WE ARE two female headbangers. Jacki 15, and Sue 17½. We would like male penpals with long hair and bikes who are into AC/DC, Whitesnake, Gillan, Saxon, Motorhead, etc. Ages 16-20. Please send a photo of yourself. — **117 Cannock Road, Stafford.**

MARIA KIMBER, I am a 16 year old headbanger and into AC/DC, Motorhead, Led Zeppelin, Ted Nugent, Ozzy, Hawkwind etc. I would like to write to both male and females of any age so long as they have got a good sense of humour and are not into Iron Maiden, Saxon, Kiss, Rose Tattoo or any of that new wave trash. — **2 Ardern Close, Coombe Dingle, Bristol BS9 2QT.**

TWO VERY lonely hairy hippies into Floyd, Hawkwind, Hendrix, BOC and Sabs, seek similar females who think Mr Rizla should be made Prime Minister and dig watching live bands for good conversation. Females in the Glasgow area preferred. — **The Lone Groover and Fat Freddy, 34 Keir Hardie Drive, Kilbirmie, Ayrshire.**

TWO HEADBANGING females (19+) want male penpals. Preferably long-haired, viril and experienced males (25+). Interests are men in leather jeans, Rainbow, Quo, Gillan and Jim Steinman. Write to: — **Mowgli and Hotlips, 10 Pump Lane, Asdardby, Melton Mowbray, Leics.**

19 YEAR old female rocker into Led Zep, AC/DC, Tygers, Pang Tang and many many more. Would love to hear from all kinds of people into the same thing. I live in Cornwall and it gets pretty boring here so please write to: — **Maria Ann, 6 Tolgarick Road, Tuckingmill, Camborne, Cornwall. (All males answered).**

I WOULD like to meet or write to any good looking male headbangers living in the Rotherham/Sheffield area, who is around the age of 15 and into Led Zep, Priest, Hendrix, Fallen Angel, other good groups and peace. — **Fiona Sprowson, 39 Bradgate Court, Kimberworth, Rotherham, South Yorkshire, S61 1QG.**

I'M A 17 year old headbanger into Zep, Motorhead, Quo, Styx, AC/DC etc. I would like to get in touch (write & meet) with any female headbangers aged 17-21. I like going to gigs. — **Dave Sheppard, 28 Lindenhill Road, Bracknell, Berks.**

I'M A 20 year old male headbanger, with long brown hair. I'm Italian and I would love to write to any HM freaks out there (male and mostly female). Send picture if possible. —

Gene Rossi, Corso Umerto 1, N161, 83048 Montella (Av), Italy. MY NAME is John and I'm 22 years old. I'm No. 1 fan of Ritchie Blackmore, and I'd like to hear from any females anywhere who think they know different. — **Mr. J. Robinson, 36 Wimbourn Avenue, Grimsby, South Humberside, DN34 4QS.**

I AM a 15 year old female headbanger into Deep Purple, Whitesnake, Gillan and Led Zep. Male and female headbangers please write. Ian Gillan look alike preferred. — **Cathy, 37 Burnham Drive, Queens Park, Bournemouth, Dorset.**

WE ARE two 14 year old female headbangers looking for two 14-16 year old males (preferably longish-haired) who are into Deep Purple, Rainbow, Quo, Sabbath and many more. Rick Parfitt and Cozy Powell look alike gladly accepted. Photos appreciated with all letters. All will be replied. — **Sue Harris, 58 Northwood Drive, Sittingbourne, Kent/Abigail Knight, 26 Shurland Avenue, Sittingbourne, Kent.**

I AM a dedicated loony female rock fan (ex Donington), wishing to get in touch with male rockers of the same type. Being if possible of a good-looking long haired variety (David Coverdale gladly accepted), 16+ and into AC/DC, Sabbath, Led Zep, Whitesnake and Hawkwind, (pic if possible) — **Heather, 48 Hawkesbourne Road, Horsham, West Sussex, RH12 4EN.**

I AM a 15 year old female headbanger into Saxon, Sabbath, Motorhead, Quo etc and would like to hear from boys aged 15-19 especially if they live in or near Glasgow, and if they like the same as me. — **Lynley Ferns, 55 Scapa Street, Cadder, Glasgow, Scotland.**

I AM a 14 year old female hippie headbanger and I'd like to write to similar, long haired boys between 15 and 16 years old. I'm really into Kiss and Hawkwind. Drop a line to: — **Deirdre Roddy, St. Bernards, 19 High Road East, Felixstowe, Suffolk, IP11 9JS.**

WANTED: MALE headbanger 17-21 for female headbanger living in Sheffield area. I am 17 and like most heavy rock groups including Sabbath and Schenker. I need somebody for company and to go to gigs with in Sheffield. — **Andrea Marshall, 61 Vickers Road, Sheffield, S5 6UY, South Yorkshire.**

I'VE BEEN looking for a headbanger penpal for ages. I'm 17 years old looking for male headbanger around 17-18 years living in the Glasgow area. I'm into Saxon, Whitesnake, Rainbow, Zeppelin, Sabbath, Lynyrd Skynyrd, and many many more. Start penning all you long haired people. — **Fiona Mills, 4 Alexandra Avenue, Stepps, Glasgow, G33 BP.**

I AM a 13 year old male ironbar who would like a female 13-15 year old ironbar (preferably good looking) to correspond with. My favourite groups are Van Halen, Kiss and Aerosmith but I hate Quo, I'm also a Soap freak (the TV kind). — **A. Edwards, St. Mellons, Cardiff, S. Wales.**

I AM 15 years old, and into AC/DC, Kiss, Gillan, Motorhead and Saxon. I'd like to hear from any female headbangers, but must be 14-17 years old. — **Dean Hurley, 1 Twyn-yr-Eglwys, Colwinstone, Cowbridge, S. Glam, CF7 7NL.**

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MALE HEAVY Metal Fan into Led Zep, AC/DC, UFO, would like to hear from female (18+), Berkshire area. Write/meet. Nigel Gunner, 36 Edinburgh Rd., Maidenhead, Berks.

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SCORPIONS



STARFIGHTERS

FORMED a couple of years ago in Birmingham by Stevie Young (Angus and Malcolm's nephew), the Starfighters are already making waves in the hard rock world. After a support slot on the 1980 AC/DC tour the lads went into the studios with a producer, who has worked with Euro-rockers Trust and Krokus and also boasts engineering credits with AC/DC. An impressive debut album subsequently emerged on Jive Records and the band opened for the Michael Schenker Group last year. Since then they've been busy playing their own gigs and are currently out on the road in America with Ozzy Osbourne . . .



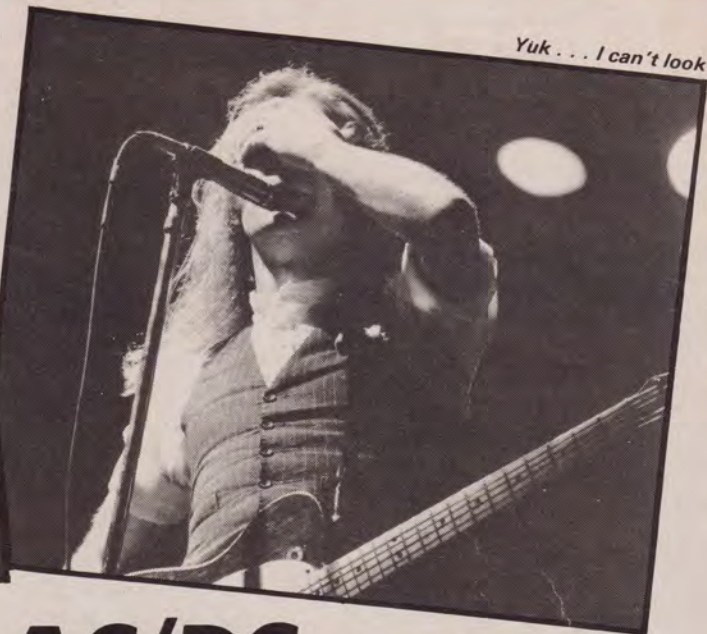
LETTERS

Say it loud to:
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Who's a 'Woofa'?



Yuk... I can't look



QUO v AC/DC

THE KONTROVERSY STARTS HERE!

WHO IS this joker, this clown, THIS IMBECIBLE (big word eh?) who has the guts to call Angus Young a 'woofa'. Can he not feel the energy and feeling this kid puts into his solos, let alone the sense of humour? If anyone told us that Lemmy's grandfather, alias Francis Rossi, could play a solo of the complexity of 'Let There Be Rock', while jumping off a PA or spinning round on his bum we would laugh in his face.

It is not only AC/DC's guitar that fills us with neck ache, but also the leering, taunting and teasing voice of the late Bon Scott, which was superceded by the gut wrenching power of Brian Johnson, which could blast away the monotone mumbling of Parfitt & Co any day.

As far as we are concerned, Angus will still be stamping bad tempered feet, foaming at the mouth and throwing off every stitch of his sweaty clothing long after the fogeys in Quo are collecting their pensions (if they aren't already).

P.S. The picture of Bon was amazing, thanks. — **K.E.S. 5th form, King Edward the Sixth School, Southampton, Hampshire.**

THOSE THREE dicks from Battersea (*Kerrang!* No 7) don't know what the f--- they're talking about. They called Angus Young 'a raving woofa who supposedly plays guitar' and said that Status Quo were better than AC/DC. Status Quo are the biggest bunch of tits we've ever come across. I would file them next to Adam and the Ants. It's obvious that these so called HM fans don't know what HM is. AC/DC are great as is their guitarist. Francis Rossi (their god) must be about ready for his pension. And so what if they've been going for almost 20 years, it doesn't

mean they're good. They say things improve with age, well Status Quo certainly haven't. These guys from Battersea obviously don't know where their balls are. — **Anon.**

I WOULD like to congratulate Tony Shailer and his two mates on his great letter of support to the Quo. Everywhere you look there's creeps who don't know what they're on about, running Quo down, their music being all the same and all that crap. Half of them have never seen Quo live, when they're at their very best. And the other half are too busy listening to Bucks Fizz to have time to listen to real music. Well done the three fellas for writing a bit of truth. It makes a great change to hear someone who knows what they're on about. — **Ross and Spud, two loyal Quo fans.**

And here are some of the numerous letters we received on Quo vs AC/DC.

... Status Quo have more right than any other rock group to be in this fantastic mag. That's where they belong, that's where they'll stay. — **Curly...**

... Anything's better than Status Quo, when you've heard one LP, you've heard the lot. — **Pete Morris, York...**

... We have a lot, well some, respect for Quo but they are a little slow and old fashioned for *Kerrangers* such as us. AC/DC are the new arrivals and are just as popular, if not more so, than Quo. As to what you said about Angus Young, he is the best overall entertainer to set foot on a stage. — **Ken, Dave and Pete, Scotland...**

... Quo are absolutely superb, they are the best, the greatest heavy group out. As for Rick Parfitt, he's the best. — **Jacka, Blackpool...**

... If those three morons think Francis 'Flossie' Rossi plays the guitar better than Angus Young they want a good kick up the arse. — **Dave Gibbs, Mike German and Andy Welbourn, South Humberside...**

... On his day Angus makes Rossi look an idiot. — **Rhys, Cressex School...**

... Since the early seventies Quo's records have all been the friggin' same. — **Anon...**

... I find Quo about as exciting as your own mother's funeral. — **M. Harrison, Bolton...**

... Status Quo are the best rock band ever. They always have been and always will be. — **Status Quo fan, London...**

... Status Quo, despite their track record, have about as much musical ability as a wet fart. — **Peter Nash...**

... Master Angus can play better than senile Rossi with his hands tied. Rossi is old enough to be our grandad. — **John and David Crawford, Andrew Davies, Andrew Cook, Lee Duddell, Gareth Crabbe, Wallingford...**

... Our Lord, King, God Angus Young is one of the best guitarists in the world and Francis Rossi is a poof because he wears earrings. — **W. Holland, Surrey...**

... I think both groups are fantastic. If I'm not blaring my eardrums with AC/DC, I'm smashing my skull off the wall, headbanging to Status Quo. — **An AC/DC and Status Quo freak, Glasgow...**

... If you print any more letters from angry Quo fans I'll go berserk. — **Peter Adair, Dumfriesshire...**

I'VE JUST watched the 'Old Grey Whistle Test' 'Pick of the Year' in the vain hope that I'd hear some decent music. How naive! 'Pick of the Year' implies the best of the year, doesn't it?

Well I, for one, thought HM (or whatever you choose to call it) had had rather a good year in 1981! Presumably Miss Nightingale doesn't agree. Or maybe whatever brain she has lurking under her frightfully nice, trendy haircut has been affected by too much exposure to groups like Japan, the Skids and the Residents (who?) — for these, apparently, WERE the 'Pick of the Year'!?? And the best she had to offer US was vintage Hendrix and the Doors — very welcome, but what about today's music? Presumably, we were supposed to be forelock-tugging grateful for such 'heavies' as the Pretenders and Bob Seger.

I, at the not particularly ancient age of 22, can remember a time when OGWT used to be good! Perhaps someone of influence should, in the nicest possible way, bellow a few suggestions in the lady's ear. Meanwhile bring back the enchanting Whispering Bob! — **Miss Disgruntled, The Frozen North, Cumbria.**

I'VE ONLY been a fan of HM for two years and with my brother have collected nearly 80 singles, albums and tapes. I know that's not much but it's not bad. As well as that I have seen five HM bands live in concert. My hair isn't long but I do have a denim jacket plastered with patches.

All this sounds fair enough but when I tell you that I am only 12 years old you will probably faint. Anybody (almost) can like HM. I really wish there was a special under 14 section at gigs because my parents will never take me to one again. As for *Kerrang!*, keep up the Armed and Ready series.

Let's have more on Iron Maiden. — **Bill, Merseyside.**

NOW, I didn't want to complain. Really, I didn't. But there comes a point when someone's got to try to put into perspective some of the dross that's being served up on your letters page.

I fork out 50p a month on what I presume is a music rag and up to page 46, or so, it's always "so far so good".

Then, there it is, yet again. Another letter by some tube churning out his theological beliefs and how it relates to the music he or she happens to like.

I mean, who really gives a toss? Heavy metal, or any other form of modern music, has absolutely zilch to do with God, Satan or even Burt Lancaster himself. Let's face it, very few people (myself included) buy a rock album for the lyrical content. References on, say, a Black Sabbath song to the occult merely add colour and atmosphere to what is sometimes a "menacing" or "mysterious" sounding chord sequence. (Sorry, a bit pompous that!!!). Anyone who takes it at all seriously is either ludicrously naive or, even more likely, a complete asshole.

If Ozzy or AIIZ were really that crazy on black masses et al, they wouldn't have any time for gigs. They'd be down the local woods every night evoking the devil or shagging some witch up against a sacred tree. Basically, the subject isn't controversial, simply irrelevant.

For God's sake (name dropper!!!) give us all a rest before Kerrang! becomes something to be sold by uniformed midgets in the pubs on a Friday night. — **Billy Smith, Saunders St., Edinburgh, Scotland.**

I AM writing to complain about the letter from that stupid Yank idiot (Brian Lew of Sunnyvale, California, USA) in Kerrang! No. 7.

He should be grateful for living in the USA where this year Foreigner, Journey, Styx, Pat Benatar and REO Speedwagon have all topped the US Album charts. Also Rush, AC/DC, Billy Squier, Genesis, Loverboy, Queen, Triumph, Ozzy Osbourne and Black Sabbath have all had big hit albums. We in England have to settle for the odd chart topping albums by Quo, Rainbow, Whitesnake or AC/DC (or Motorhead, who I don't like). Most of the time, it's Adam and The Pants, or Shakin' Stevens, or some compilation LP. I do prefer HR/AOR music to out and out HM, but surely the Yank prefers the bands I've listed rather than Adam etc?

This year, I've seen Whitesnake, Rainbow, April Wine, Quo, ELO, Def Leppard, Lizzy, Judas Priest, Michael Schenker Group, Saxon, Black Sabbath, and Castle Donnington and two of the best concerts were by Foreigner at Birmingham Odeon and Styx at Wembley Arena. So that Yank berk should shut up and take advantage of the many long US tours done by the mega-bands whilst we in England invariably have to travel to London, Brum and Manchester to see them. Maybe then, if he uses a hearing aid he'll begin to appreciate melodic/hard rock at its best. — **M. Burtonshaw, Clumber Street, Retford, Notts, DN22 6DB.**

I RECENTLY nicked Kerrang! No. 6 from a 12-year-old kiddie on the way home from the probation office, to sample what young heavy metal freaks get up to.

How you dare charge 10 bob for your shitty little rag escapes me — although most of the berks who buy Kerrang! would pay all their 'pocket money' because they think it's hip to buy anything to do with HM.

For instance, how Andrew Batchelor can vote Pink Floyd and Genesis in his loudest Top 10 amazes me. Obviously this shit is the type who goes to gigs with his mummy and/or daddy wearing his brand spanking new denim jacket covered in AC/DC glitter patches and sporting a crew cut. For Christ sake, the Tweets are louder than Genesis and Pink Floyd put together, and have more idea about HM.

I also puked over the pissy HM poem. A is for Angus... I thought Angus was a cow local to Aberdeen.

These two examples sum up the mentality of your readers. I'm going to give your mag back to that 12-year-old, coz that's all it's fit for.

Next you'll be doing interviews with Abba. — **A pissed off Axeman, Co. Durham.**

I AM a Welsh, heterosexual, nymphomaniac snob who doesn't associate with greasy, headbangers, I represent the HHHH (The Heighington Hall, Heterosexual Headbangers). We in the society have compiled our top five fave singles listed below.

- 1) Styx — Babe.
- 2) Foreigner — Waiting for a girl like you.
- 3) Rush — Tears.
- 4) Supertramp — Breakfast in America.
- 5) Reo Speedwagon — Keep on Loving you.

Every weekend we have a lovely little disco, where we get high on Smarties and pissed on Tizer. My name isn't Ozzy Osbourne (who cares about sodding pigeons that keep crapping on peoples heads). Mind you, judging by Lemmy's hair, he dunks it in shit every morning. — **Gwilyn Selwood, Heighington Hall, Heighington, Nr. Darlington, Co. Durham.**

I TOTALLY sympathise with Mr Lew (Kerrang! No. 7) (Hi there, Brian). What the hell are the likes of Stevie Nicks, Reo Speedwagon and Styx doing in a magazine that claims to be HM?

I mean, I reckon the other 80 per cent of it is superb, well-produced and just what the 'eadbanger in the street needed, so why spoil it with such crap?

However, many thanks for the Motorhead interview. How about forgetting the aforementioned American trash, and instead, having some info' on the "real" HM scene abroad?

P.S. My regards to all public school twits, especially from Oundle!

P.P.S. Is his name Fiona or Fauntleroy? — **An inverted snob from Oxfordshire.**

I WAS disgusted to see you put a pic of a bunch of poofs called Kiss in your December issue of Kerrang! If you're going to put such big pics of groups in your mag, put some decent stuff in it. — **A Headbanger, Edzell Street, Dundee, Scotland.**

I ATTENDED Black Sabbath's Hammersmith Odeon concert — and bought a gig T-shirt. I am disappointed because although their smallest size T-shirt: small is not a lot



A to Zee

I THINK that that rhyme entitled 'Heavy Metal' in Kerrang! No 6 was totally wrong. Who could like Led Zeppelin — I ask you. Led Zeppelin — the top of the cream, pathetic. I'd understand if they were writing about Motorhead — the best and loudest heavy metal group there ever was or will be.

A is for **Animal**, whose neck was once broke
B is for **Bass**, this group is no joke
C is for **Carlsberg**, whom they're sponsored by
D is for **Dead** men, who never tell a lie
E is for **Eddie**, the guitarist, the lead
F is for **Fast**, and fast is his deed
G is for **Girlschool**, a group of support
H is for **Heavy**, your eardrums are fought
I is for **Instro**, a piece with no song
J is for **Juvenile**, whose hearings gone wrong
K is for **Kelly**, Johnson, — nice face
L is for **Lemmy**, the vocals, the bass
M is for **Motorhead**, the group with the myth
N is for **No** sleep, 'till Hammersmith
O is for **Overkill**, the name of the game
P is for **Philphy**, of Motorhead fame
Q is for **Quiet**, which Motorhead are not
R is for **Road** crew, they're over the top
S is for **Stay** Clean, this song is a Gem
T is for **Terrific**, it's gotta be them
U is for **Unbeaten**, as Lemmy would say
V is for their single, of **St. Valentines** day
W is for **Winners**, they are these by far
X is for **Xellent**, just look at their car
Y is for **Yankee**, and I'm a great fan
CAUSE Z IS FOR ZEPPELIN, THEY'RE CRAP, SURE ARE MAN.
 — **Chris Brown, Leicester.**

too big for me, the logo is so large that I lose some of it (and the whole of Southern England) when I tuck it in!

This is an earnest plea for band's souvenir suppliers to consider the smallest fans — and indeed to remind the graphic artist to scale his design to just fit onto a 28 inch or 32 inch T-shirt. It can always be positioned so that the small design is nicely central on an XL chest.

This Sabbath one defies even my powers of cutting down T-shirts to show a badly placed logo to better advantage. — **Sally Robinson, Eddington Tower, Wivenhoe Park.**

WHEN ROCK FEINSTEIN of the Rods invades the UK there's going to be a second **blitz of Britain**, so lock your doors and hide your children. The mighty Rods will soon be No. 1 to all you HM maniacs. — **Jim Placha, 6022 N. Navarre, Chicago, ILL 60631.**

THERE IS a feeling in heavy metal circles that Whitesnake are a tremendously talented and professional band. This is justifiable in view of their excellent live album. But this opinion has led to the vanishing of David Coverdale as perhaps the great rock vocalist. Just let's remember, when Ian Gillan left Deep Purple it took *two* singers, namely Glen Hughes and David Coverdale to replace him. Coverdale on his own simply wasn't good enough. Whitesnake aren't the only case where

a good band cause a mediocre singer to receive fawning, mindless adulation. Take Black Sabbath and Ozzy Osbourne's tuneless wailing noises on tracks such as 'War Pigs' and 'Sabbath Bloody Sabbath'.

Recently there has been a lot of correspondence concerning the relative merits of Ozzy and Ronnie Dio. But there is no comparison. Dio is a talented, professional singer, both powerful and emotional, Ozzy is a screeching, talentless poseur.

I would place Dio, Graham Bonnet and Ian Gillan as the few singers who stand out from the dross of average to appalling vocalists. Look at the demonic hobbit's impact on the ailing Sabs. Look at the downhill crash that Rainbow took when Bonnet departed and, finally, look how Gillan established himself with his fine bunch of musicians.

These are all fine singers, but even they don't merit hero worship, after all, they're only human. — **Mark Perrett, Clevedon, Avon.**

THIS LETTER is to compliment you on your choice of colour pics in issues 5, 6 and 7. These pics have included many of my favourite groups such as Led Zeppelin, Hawkwind, Rush and a few more. But I get pissed off with reading the term 'heavy metal', it sounds shit. Why not use 'hard rock' or even 'heavy rock', it sounds more realistic. By using this term I think a lot more *real* rockers would buy your mag. — **Tim, Glasfryn Terrace, Cwgo, Wrexham, N. Wales.**

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